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NEWMAN.

*Essays and Reviews from the 'Athenæum.'*

By JOSEPH JACOBS.

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CONTENTS: *Introduction*—George Eliot (Necro-  
loge; Theophrastus Such; Essays; Cross's  
Life)—Matthew Arnold (Necrologe; Dis-  
courses in America)—Robert Browning  
(Necrologe)—John Henry Newman (Ne-  
crologe; Hutton's Life; Letters, etc.)

TENNYSON



TENNYSON  
AND  
"IN MEMORIAM"

AN APPRECIATION AND A STUDY

BY  
JOSEPH JACOBS

*And amongst us One  
Who most has suffered, takes dejectedly  
His seat upon the intellectual throne;  
And all his store of sad experience he  
Lays bare of wretched days  
Tells us his misery's birth and growth and signs  
And how the dying spark of hope was fed  
And how the breast was soothed and how the head  
And all his hourly varied anodynes*  
M. ARNOLD. *Scholar Gipsy*

LONDON  
DAVID NUTT IN THE STRAND  
1892



To

R. G. MOULTON

MY DEAR MOULTON

*You remember—do you not?—our walks and talks, in the good old Cambridge days, along the Madingley Road. We, or rather you, were to reform the study of English literature. We were to rescue it from the clutches of those vapouring Oxonians, Matthew Arnold and the rest. Our study of English letters was to be a real study of the books, not tall talk about the writers. We would not sit in judgment on the great masters: we would study their works. We, or rather you—for here I was but your parrot—you were to found the inductive science of literary criticism to replace or supplement the art of literary appreciation.*

*You have more than carried out the resolutions of your student days in your Shakespeare as a*



Dramatic Artist, *in your Ancient Classical Drama, and still more in the many courses of lectures by which you have trained thousands of University Extension students to see the beauty and follow the thoughts of the great English writers. You have done more : you have applied your method to that masterpiece of English literature known as The Authorised Version, and for the first time have treated the books of the Bible purely and simply as works of literary art apart from their theological significance.*

*I, alas, can claim no such single-minded devotion to English letters and their study. Psychology, the history of theological speculation, anthropology, statistics, Pentateuch criticism, bibliography, Jewish history, folk-lore—what have I not dabbled in and written on since I left Cambridge? Even when I have touched upon English letters, the books I have edited have interested me more often for their relation to the general history of human thought, and its passage from East to West, than for any inductions of literary science I could obtain from them. I have even recanted one of the first principles laid down in our Madingley walks. I have dared to sit in judgment on some of the great ones dead in English literature during the past dozen years, and*

*have even gone further and printed my judgments in one of Mr. Nutt's dainty volumes.*

*There has, however, remained in my desk one solid result at least of our Madingley walks, and the principles you there instilled into me. I dealt with Tennyson's In Memoriam in a manner after your own heart; at least, as it was then. There was plenty of induction; there was no tall talk. I can at least say that it was the result of much hard work and honest study. The recent death of the poet has recalled it to my mind. On looking it over I found some things I would have said otherwise nowadays, but on the whole I thought it worthy of permanent record in print. There is nowhere, I think, any account of the literary facts of the poem so full in so short a compass. I fear, however, that in attempting to be both compact and complete, I have only succeeded in overloading the study with long and unreadable lists. These are intended solely for reference or minute study, and can easily be skipped.*

*I have ventured to prefix to it a more general estimate of the poet's artistic career which was published in The Academy the week after the poet's death. I cannot hope for your approval for this appreciation to such an extent as for the more*

*detailed study. But we were no bigots in the old days. You have always recognised a certain function for pure literary criticism of the judicial order. It serves to give a point of view for study, if it is not itself study, of literature. At any rate, you will find no tall talk in my modest attempt, and I ask you to believe that at the back of the general judgment there has been much loving and detailed study of the poet's own words. At any rate, for In Memoriam I give my proofs that I do not speak without book.*

*I am hoping that the two together may serve as an introduction to the poet's work in general and as an example of special study of his masterpiece.*

*However, whatever be the demerits of the following pages, I can depend on your friendly feeling to overlook or condone them. You will receive them in memory of old days, as a tribute to your single-hearted devotion to the literature we both love so well, as a record of a friendship that has been part of our lives for half our lives.*

*Yours very sincerely,*

**JOSEPH JACOBS.**

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*NOTE.—The appreciation of the poet which stands first appeared in the Academy of Oct. 15th, 1892. I have to thank the Editor for permission to reproduce it in a somewhat extended form.*



ALFRED TENNYSON  
AN APPRECIATION



## ALFRED TENNYSON

THE greatest poetic artist of the English-speaking race has passed away. There need be no sadness of farewell at such a close to such a career. To have passed a long life in undivided devotion to the noblest of the arts, to have grown in mastery of it almost to the end, to have become in very deed the voice of the nation he loved so well: this has been surely the supreme lot. It is characteristic that almost the only trouble of his later years was the intrusive reverence of his fellow-countrymen, a burden that might have been borne with somewhat more of patience and geniality. But there was a touch of the aristocrat about Tennyson that chimed in well with the dignity of his art, and completes the picture of the



*vates sacer*, the consecrated voice of a mighty people, brooding in self-chosen isolation upon the things of highest import.

That is not the figure which Tennyson presents on his first appearance in the arena where he was to outstrip all rivals. His *Keepsake* period lasted long. Looking back, we can indeed discern in the volume of 1842—in the *Ulysses*, in the *Morte d'Arthur*, in *The Two Voices*—the promise of nearly all that was to come. But these were imbedded in much that was pretty but petty, Wordsworthian idylls too long drawn out, *Lords of Burleigh* and *Ladies Clare*, that half justified the early scoffers, *Wilson* and the rest. Even the melody, though sweet and clear, was thin and at times tinkling. Grace, not force or dignity, was the characteristic up to and including *The Princess* of 1847, the most graceful poem of such length in the language. *The Rape of the Lock*, the only other poem in English literature that can be compared with it, is more witty than graceful.

Yet all the while the master was growing in command over his instrument. Even in the

earlier volumes of 1830 and 1832 there were premonitions of the almost flawless workmanship in words which was to be the *cachet* of Tennyson's style. They say that men's minds ossify after forty. Certainly there comes to languages growing old a stage of ossification, when new collocations of words become increasingly difficult and the conventional epithet is stereotyped and polarised. In the history of English style, in prose indirectly as directly in poetry, that stage of ossification was arrested by Tennyson. He is the great Master of the Epithet in our language. He revived old words like "marish," he invented new ones like "Æonian." He seems to have taken infinite care over the filing of his phrases. A careful study of the *variae lectiones* of his successive editions is a liberal education in poetic form, and there was probably much greater modification before anything of his appeared in print at all. The earlier edition of the celebrated *Charge of the Light Brigade* is of great interest in this connection.

It is for this reason that the poet with whom he is to be affiliated in the history of English

poetry, regarded simply as an art, is, of all poets in the world, Pope. It was Pope's aim, he himself avowed, to make English poetry correct in form. It was Tennyson's function to bring back to English verse that care for form which had disappeared from it when he began to write. During his formative period, the titular head of English poetry was Robert Southey, who published amorphous masses which he called poems, while Wordsworth was acting up to a theory of poetry which implied that form was of no consequence. Tennyson rescued English poetry from these tendencies. No wonder that his influence has been the dominant one among all but a few. As in the eighteenth century every poetaster aped Pope, so in the nineteenth every English minor poet has followed in the wake of Tennyson.

There can be little doubt that this loving care for form was due to his University education on the old Trinity lines. Tennyson is of the classical order of poets in a double sense. There are always poets learned in their art who love to reproduce and recall the best work of

their predecessors in their own or in the classical languages: Milton and Gray are of this class. There are poets, again, who preserve in their lines the reserve, the dignity, the *καίρος* of the great poets of antiquity, even though they may not be intimately acquainted with them: Collins and Keats are classical in this sense. Tennyson was classical in both ways: he has antique reserve, he is full of reminiscences. It is this fact that has made the comparison to Virgil or to Theocritus so natural, yet so misleading. The reference to Theocritus might pass for one side of his work, and that the least important. But Tennyson had no such theme as the *Majestas Romae* of the great Mantuan before him: no national-religious sanction to his subject, no haunting sense of a world-theme in his words.

There is, indeed, in Tennyson's first period, which we are at present considering, no haunting sense of anything. There is none of the magic, the mystical charm of Coleridge or of Rossetti in his lines. They are as clear cut as crystal, and as cold. One feels no rush of im-

petuous emotion behind the words, no uncontrollable outburst of imaginative force. Yet it is this that gives us the sense of a great poet, a vision of unknown vistas of the poet-soul flashing through the verse. Tennyson in his first period knows exactly what he wants to say, and says it in the best way. This is the side of him that has made him popular, and contrasts so favourably with the obscurity and incoherence of many of his compeers. Yet it has its weakness in the want of depth, want of soul-tone in his earlier work.

Akin to this clear-cut form was the accuracy and minuteness of observation which made him so successful a painter of domesticated Nature. His achievements in this direction may have been over-estimated. He is not immaculate: the songster nightingale is always with him, the female, not the male, as it is in Nature: he was probably misled by the myth of Philomela. But the minuteness and independence of his powers of observation are acknowledged on all hands, and go naturally with the clear vision of the artist in words. Yet here again

the result is to impair the true poetic effect, except of course in the purely landscape poems, where this power gave him an advantage over every predecessor in that *genre* of poetry. Nature in romantic or passionate poetry must be used as a "pathetic fallacy"—to use Mr. Ruskin's phrase—in order to give the *Stimmung* to the emotions the poet wishes to arouse. Minute attention to detail diverts the emotion, and at best produces only a decorative effect.

The danger was that this mastery of form and clearness of vision would lead to mere daintiness, might even result in the sugared elegance of *vers de société*. Tennyson was saved from this by the great chastening sorrow of his life. While he was training himself as a poetic artist with metrical experiments and coinages of five-word phrases enshrining his observations of Nature, he was also elaborating his masterpiece, *In Memoriam*. For twice the Horatian period he kept this series of poem-sequences by him, adding, revising, inserting, and rejecting, till the whole grew to a moving series of pictures of a soul's development, from the first overwhelming

stroke till the final reconciliation of sorrow and hope. Injustice is done to Tennyson in thinking of the *In Memoriam* as one outburst written in somewhat cold blood immediately after Hallam's death. He is careful to mark the stages of his grief. In one case we can even date a canto at least thirteen years later than the death of Arthur Hallam. When the poet speaks of science charming her secret from the latest moon, there is little doubt he is referring to the discovery of Neptune in 1846; yet this occurs in one of the earlier sections of the poem. The dangers involved in a philosophical poem were overcome by putting the problem in a concrete shape. The theology of the poem was from Rugby: it is the voice of the Broad Church clear, yet somewhat thin, and wanting in the higher imagination. The curious anticipations of Darwinism which occur so frequently in it were due to the interest excited by Chambers's *Vestiges of the Natural History of Creation*, which appeared in 1844, and enable us to see how late these sections of the poem were added. The felicities of phrase with which it abounds

cause it to rank as one of the best known poems in the language, and the one with which the name of Tennyson will be indissolubly connected. Here, again, the comparison with Pope is justified. The only other long philosophical poem in the language of any real literary merit is his *Essay on Man*.

*Maud* is even a greater surprise when compared with the Tennyson of the first period. There is no lack here of impetuous emotion, no cold decorative work. There is even a touch of hysteria in the highly wrought passion. The poet, under Carlyle's influence, broke here with *Manchesterthum*: the sword is the voice of God, as a later poet has put it. There was in *Maud* an indication of emotional power, as in *In Memoriam* there was an unexpected proof of intellectual power, in one who had hitherto seemed only the idle singer of an empty day. To the poet of *In Memoriam* and of *Maud*, there seemed no height too high, no poetic exploit too ambitious.

Unhappily, the poet's ambition turned for nearly a quarter of a century into spheres of



poetic art where his powers, great as they were, were inadequate. He was not an epic poet, he was not a dramatic poet; yet he devoted his forces at their highest capacity to epic, to drama. An epic is the presentation of a national myth regarded as sacred: the *Paradise Lost* answers to this description, the *Idylls of the King* do not. Arthur has never been a national hero: he is mainly the outcome of a long series of literary creation; the *Idylls* could at best claim only to be a literary epic, not a national one. But the temper required for the literary epic is the romantic, not the classical spirit. There must be something of the Viking delight in battle, a tone of *χάρμη*, not to mention a certain sensuous glory, surrounding the passion of the epic. Such ideals are different from the Rugby ones, which Tennyson represents in literature. Attempts have been made to defend the *Idylls* from the lack of epic interest by claiming them as an allegory of the struggle of man's soul through life. But the defence is really a verdict against the poet.' The medium that carries the allegory

must be of interest on its own account, as in the *Faerie Queene*, *Pilgrim's Progress*, *Faust*, or *Dr. Jekyll*, or else where is the advantage of the allegorical mode of treatment ?

It is scarcely denied that Tennyson transformed the tone of his originals, of the *Mabinogion* and the *Morte d'Arthur*. The unworthy gibe that the *Morte d'Arthur* of Tennyson was a *Morte d'Albert* was the more unfair, as the *Morte d'Arthur* is the least unsuccessful of the series, and departs least from the original. But his whole conception of Guinevere, and still more of Vivien, was that of the nineteenth-century English gentleman, and something in the spirit of Mr. Podsnap. The control of passion, which is so characteristic a part of the Rugby ideal, has its noble side, but it has a narrowing effect on the artist when dealing with passionate subjects. Along with it goes a want of humour, conspicuous alike in Tennyson and in Wordsworth. The *Northern Farmer* is almost the sole exception to the high seriousness of his work. The isolation of the poet must have contributed to this

defect: one cannot keep oneself in cotton wool with impunity.

The epic period, 1860-1872, was succeeded by a dramatic decade even more damaging for his reputation. It is not merely that the dramas were unsuited for the stage; their fatal defect was that they were not dramatic. There is more dramatic force, for example, in the closing lines of *Lucretius* than in the whole of the dramas put together. It is useless to note that the character of Henry II., or of Mary, is according to the Records: dramas are not histories. Tennyson may have conceived his characters aright according to Stubbs or to Froude; he has not presented them dramatically. Here, again, as in the epic series, one felt the absence of the creative rush, the sense of a personality behind the artistic work and greater than it. The great poet is himself greater than his work; the sense of easy mastery of their materials is given by men like Shakespeare or Homer. Tennyson's epic and dramatic studies leave a sense of the poet's struggle with an uncongenial task. Even the

poet's mastery of form had declined. There are indeed many passages in the *Idylls of the King*, especially in *The Passing of Arthur* and the *Guinevere*, which, by their mere verbal beauty, redeem the poems from insignificance. There are scarcely any in the dramas—apart from the lyrical interludes—which are either worthy of their setting or worthy of being taken out of their setting.

I can well remember the disastrous effect the epic and dramatic periods had on Tennyson's reputation during the "seventies." We that were interested in the future of English letters had lost all hope in Tennyson: our eyes were turned to Rossetti and Mr. Swinburne. It became the fashion to think and speak slightly of the great master, who was all the while maturing to a final creative outburst which was to raise him far above any contemporary, far above most of his predecessors in English song, except the two greatest names of all. The fifth act of the drama of Tennyson's poetic career fulfils all, and more than all, the promise of the earlier ones.

Since Sophocles there has been nothing in all literature like that St. Martin's summer of Tennyson's muse. The old age of Goethe, which seems at first sight a parallel, was devoted to science; the vital portions of the second part of *Faust* were written years before they were published. The vigour and virility of the volume of *Ballads*, the *Teiresias* volume, the *New Locksley Hall*, and the *Demeter* volume were astounding: *Rizpah*, *Vastness*, the *Ballad of the Revenge*, *Teiresias*, to mention some of the more striking, were achievements of the first order in poetic force. There was no want of the rush of inspiration behind the verse; there was rugged vigour, sublime incoherence. The metrical forms could no longer bear the fullness of the poetic fervour. There was no over-niceness of precision; even the metre had grown less smooth, more Michaelangellesque. It was as if the frost of eld was sending spikes of ice across the surface of the stream of verse. Thus, in the *Crossing of the Bar*, which was so mercilessly reiterated immediately after the poet's death, the third line of each stanza is

wanting in the old smoothness and ring ; yet it is the more effective for that. The rhythm is more complex, the harmony richer. This was the more needed, as Tennyson was never very rich in rhymes, the other expedient for giving mellowness to English verse. It was, perhaps, from a sense of this defect that he resorted so frequently and with such effect to alliteration.

It is in the Tennyson of these later days that we recognise the Master—the great poet-soul looming behind the poem, and greater than it. He rises at times to an almost prophetic strain. He had always been English of the English ; if this had given him some narrowness of vision and sympathy, it gave him in later years the intensity which seems impossible without some narrowness. He had revived for us the half-forgotten sentiment of patriotism. Even throughout the pseudo-cosmopolitanism of the Manchester period of recent history he was always for England first. “Love thou thy land !” was his refrain throughout, and he set the example himself. He has been the one Laureate that was really the nation’s voice. If

his utterances as Laureate—except perhaps the Wellington Ode—do not take a foremost place among his compositions, that is simply because the English nation during his laureateship has been happy in having no dramatic episodes in its history. You cannot be strikingly effective in dealing with a slow and unconscious development.

It cannot be said of Tennyson that he has been a great spiritual force in the national development of the last half-century. *The Princess* may have aided the movement for the higher education of women, though it is in essence a protest against it. *In Memoriam* has liberalised theology, and been to the Broad Church movement what *The Christian Year* has been to the High Church. But where is the Broad Church now? Tennyson was, on the whole, adverse to evolution, which has been almost an instinct in English speculation for the last quarter of a century. So far as he was the voice of his age in speculative matters, he only represented the thought of the "sixties." *Maud* may have helped to free England from the shackles of *Manchesterthum*. His later

incursions into polemics, *In the Children's Hospital* and the unfortunate *Promise of May*, were best forgotten. Direct didacticism is likely at all times to lead to priggishness. The teaching of the true poet is indirect—a sort of induction of the poetic temper and attitude, far more subtle and penetrating in its effects than all your direct teaching. The pictures of still and cleanly English life in the earlier idylls, of sturdy heroism in the ballads, even the somewhat namby-pamby chivalry of the epical *Idylls*—these were the teachings of Tennyson, so far as he was a teacher. It is noteworthy that, in almost all these aspects, he was carrying on the tradition of his predecessor on the poetic throne.

There were so many Tennysons that one would never have done in attempting to deal with all sides of his multifarious poetic activity. But throughout the five acts of his poetic life there is one common element that binds them into an organic unity. His lyrics were as sweet last as first. They run through and connect together, like a string of pearls, all his poetic



phases, even his bronze and iron periods. They give unity to *The Princess*; they relieve the heaviness of the dramas. Dainty and exquisite in form, they have, besides that haunting charm, that imaginative atmosphere which is too often wanting in Tennyson's other work. Their melody is almost unsurpassed in our language, and they have received the homage of musicians in frequent settings. Yet I remember George Eliot saying to me, that, exquisite as they are, they are seldom suitable for singing, especially when compared with the Elizabethan lyrics which trill forth as naturally as from a bird. The collocations of consonants in Tennyson's lyrics often impede voice production. It is easy to explain the difference. The Elizabethans were writing for a nation of singers; Tennyson was writing for a people with whom singing is a lost art.

It was his lyrics that made him the popular poet he undoubtedly was. He was emphatically, for the Victorian era, the man that sang the nation's songs. If these were at times wanting in the finer harmonies and the more

complex rhythms, that was no bar to their popularity—it was rather a condition of it. The critical problem of Tennyson's art, we have been told, is his simultaneous acceptance by mob and by dilettanti. The solution of the problem is a tolerably obvious one: he appealed to these different classes with different phases of his art. He could use the simplicity, even the banality, of Longfellow, and he could also wield the wand of Coleridge, or of Rossetti. There were so many Tennysons.

Of Tennyson the man, the public know nothing; it was his dignified wish to live his life apart. The glimpses we catch of him reveal something akin to his own bluff English squires, tempered by even more than the usual share of poetic sensitiveness. This aloofness need only be here considered in reference to its consequences on his art. This cannot but have suffered from want of contact with the larger life, which made him impossible as a dramatist. But it prepared the way for the Seerhood of the closing period, and, above all, enabled him to live his life solely devoted to his glorious art.

No English poet impresses one with such a sense of continuous improvement in the *technique* of his vocation. At first the echoes resound: a phrase of Keats, a sentiment of Wordsworth, a rhythm of Byron, a lilt of Shelley or of Coleridge, experiments in metrical quantity—everywhere we find the poet testing all things poetical, and holding fast that which was good. Soon the individual accent comes, in the *Palace of Art*, in the *Lotus Eaters*, in *The Epic*, and the music strengthens and deepens till the last. No English poet but Milton shows so steady an advance in his art from the beginning of his career till its close. Nor has Milton the same wide command of all the keys. Tennyson is undoubtedly the greatest poetic artist of England, and he will thus remain at once the people's poet and the poets' poet of these isles.

It is no world-poet that England now is mourning with commingled pride and grief. No world-pain throbs through his lines. No world-poem finds in him expression or solution. The sweet domesticities, the manly and

refined ideals of English life in the middle period of the nineteenth century—Tennyson was the fluted voice of these. To these he has given immortality while he has gained immortality from them. For us he has helped to express the English ideals which are destined to be an abiding influence in the national life. He spoke not to the world at large : he spoke only to his beloved England. He was, and is, our own Tennyson.



A STUDY OF  
“IN MEMORIAM”



## SUMMARY

AGE of criticism : Two methods, (1) æsthetic and subjective—Oxford (Arnold, Pater, &c.), interest in critic. (ii) Scientific and objective—Cambridge (Abbot, Moulton, New Shakespeare Society), interest in work criticised. Educational value of latter : cannot all do (i) but (ii) open to all who have energy and perseverance, and is a valuable training since we learn to see beauties we would otherwise miss. It should be applied to works of contemporary interest. Begin with the Ptolemaic system in literary science. Method, statistical and, if possible, graphic ; only thus can we expect the points to be seen. Should begin with contemporary works because they are addressed to us, and it is unlikely that there will be any antiquarian research needed ; we shall be able to get out of the work all it is intended to contain if we only search diligently enough. We may illustrate these general remarks by an *experimentum in corpore pretioso*, and endeavour to sum up the critical results which may be got out of *In Memoriam* simply by careful study of the actual contents of the poem. The method of procedure has been the following :



points that have been noted have been marked in margin and afterwards gathered up under separate rubrics (*cf.* day-book and ledger).

(i.) *Form.* As in the following Syllabus.

(ii.) *Order of Thought.* "Map" of poem.

(iii.) *Order of Composition.* Main points easily obtainable when the poet's biography comes to be written. Apologetic poems ; *cf.* M. Arnold in *Spanish Gypsy*.

(iv.) *Literary Position* (bibliography). Parallel passages.

(v.) *Intellectual Position.* Here, on the borders of the higher criticism ; but still, in these days of reviews, no one can be ignorant of the religious movements of the century. Contrast Tennyson, Clough, Swinburne. Tennyson's Theology, Broad Church mysticism, Anti-Darwinism.

It is clear that we can get "topics" in literary as in natural science ; the same accuracy can be demanded and obtained in one as in the other. The same minute criticism and analysis might be applied to *Middlemarch* or *Pendennis*, only the reader has different things to look for. Greater qualities would be required in poetry and fiction, if the present generation were trained to look for them.

# SYLLABUS

## I. ANALYTICAL.

### A. FORM.

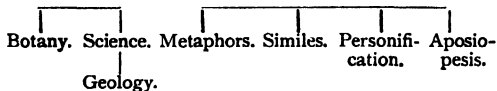
#### I. Metre and Language.

- a.* Metre.                      *b.* Rhyme.
- a.* Alliteration.      *β.* Vocabulary.

*Append. loci classici: variæ lectiones*

#### II. Style and Beauty.

- a.* Words.                      *b.* Figures.



- a.* Grace.                      *β.* Power.

*Append. Special Beauties.*

### B. MATTER.

#### I. Subject matter.

- a.* Object of Poem "A. H. H."
- b.* Development of Poem.
  - a.* Time.                      *β.* Mood.
  - γ.* Thought.

#### *c.* Matter analysis of Poem,

With CHART.

## II. Philosophy.

- a.* Psychology.      *b.* Sociology.
- a.* Ethics.      *β.* Metaphysics.
- γ.* Theology.

## [Appendix.—ORDER OF POEMS.

- a.* Fixed dates.    *b.* Dates to be determined.
- c.* Conjectural dates.]

## II. COMPARATIVE.

## A. With Tennyson elsewhere.

- a.* Form.      *β.* Matter.

## B. With predecessors.

## POETIC POSITION.

*a.* English.

- (i.) Keats, Gray, Milton, Shakespeare  
[*Classical*].
- (ii.) Shelley, Coleridge, Spenser [*Romantic*].

*b.* Classic.

- (i.) Homer, Pindar. Anthology, Bion.
- (ii.) Horace, Virgil, Lucan.

*c* Italian. Dante, Petrarch.

## C. With history of Thought.

## INTELLECTUAL POSITION.

*a.* Coleridge (Kant).

*v.* Materialism and *v.* Paley.

*b.* Maurice (Arnold).

Broad Church *v.* Darwinism.

[Tennyson and Browning—Clough and Arnold—  
Eliot and Swinburne.]

## Appendix.—INFLUENCE.

*a.* Poetic [imitations, versions, and translations].

*b.* Thought. Broad Church (Robertson, Farrar, Haweis).

*c.* Popularity *loci classici*. Books written on it.



## A STUDY OF "IN MEMORIAM"

THE present is the age of criticism, whether for good or for evil. Our profoundest convictions, our primary assumptions, even our childish superstitions, are all being subjected to the scalpel of analytical criticism. The best intellect of the day is devoted to critical work, preparing the way, let us hope, for a grand constructive period. And, looking at the work that is being done, one may observe two methods of criticism as applied to literature. The one method, in our days associated with the University of Oxford, and the names of Arnold, Swinburne, and Pater, is chiefly æsthetic and "subjective": the interest of criticism here is in the views given out by the critic more than in the results reached about the work criticised. We are more in-

terested in Mathew Arnold's view that poetry is a criticism of life than the particular author which formed the occasion of the remark. We think more of Mr. Pater's economy of pulsation theory of life than of Sandro, Botticelli or Winckelmann, anent whom the theory was evolved. The other method, scientific and "objective," which finds its most illustrious exponents in Cambridge and Dublin (Messrs. Abbott, Ingram, Furnivall, and Dowden may serve as examples), seeks the most accurate knowledge of the work itself, and derives its interest from what it tells us of the object of criticism "as in itself it really is." Any comparative estimate of the two methods would be out of place: they belong to two different spheres of thought, art, and science. What I am more immediately concerned with is to point out the educational value of the second method, and to advocate an alteration in the objects to which it should be primarily applied. The first method can never be taught by training. It is the function of genius to say explicitly what all implicitly feel, and unless we have something of Arnoldism in us we cannot

appreciate Matthew Arnold's criticisms. Then, unless we have in some way felt Wordsworth's "inevitableness," we shall not be able to understand what Matthew Arnold means when he says that Wordsworth is inevitable. Now, whether it be our misfortune or our fault, we have not all got Arnoldism or Paterism, as the case may be, and the first method consequently can never become the result of training. But we can all study a piece of literature if we devote enough energy and perseverance to the task, and if we know what we have to look for in the various forms of literature. This last may be taught: the topics of various literary products are systematised and explained in such books as Messrs. Seeley and Abbott's *English Lessons for English People*, or in Prof. Nichol's Primer on *English Composition*, though there is still room for a systematic work on Literary Analysis. And the educational value of Literary Analysis is great; many of the intellectual qualities that are claimed for natural science exist in literary science. Accuracy and independent exercise of observation may be claimed



in equal measure for literary science. And as the result of scientific training is to enable us to see more in the world of nature, so the outcome of literary training would be to give greater enjoyment in the world of thought : we learn to see beauties we would otherwise miss ; and by training ourselves to expect more, we might even help to raise the quality of contemporary literature.

Only, as it seems to me, this second method has been hitherto misapplied, and much of its educational value lost, by the fact that it is mostly applied to the earlier classics of our literature. Here almost all the student's attention has to be devoted to the antiquarian elements of the work examined ; almost all the time has to be taken up by the mere philological difficulties in the way, and a play of Shakespeare, *e.g.*, becomes little more than a study of historical grammar, while little, if any, attention is given to purely literary analysis. This preliminary difficulty would be avoided (though literary archæology is useful and interesting in other ways) if we were to select as subjects of literary

analysis *contemporary works*. These are directly addressed to us, and it is the fault of the authors if any antiquarian research be needed for their comprehension. It is in a high degree probable that any contemporary work worthy of literary study will be understood by any reader of ordinary education, though lacking the erudition of the proverbial schoolboy. In short, as Prof. Huxley would commence the teaching of natural science from London Bridge so would we commence the study of literary science in the nineteenth century. We would begin with the Ptolemaic system rather than the Copernican. We should be able to get out of a contemporary work all that it is intended to convey, and it is one of the objects of this paper to show how much a contemporary work may be made to yield if we only search diligently enough and know what to search for.

An ounce of practice is worth a ton of theory, and I may illustrate these general remarks by endeavouring to sum up the critical results which may be obtained from *In Memoriam*, simply by careful study of the actual contents

of the poem. *Fiat exemplar in corpore pretioso.* There is no poem of the present century which better deserves careful study, and none which more repays it. There is no fear that our first fruits will exhaust the fertility of the subject. I have chosen it partly for that reason, partly because I happen to have given it close attention for many years, and my remarks on it are simply the systematised summary of annotations which have accumulated with continued study. To borrow a simile from the humble but useful science of book-keeping, I have first noted down each particular item, day by day, and then, for purposes of science, transferred them under separate rubrics from the day-book to the ledger. In offering this literary ledger to the public auditor, I have been careful to give a means of checking the account by adding chapter and verse. It is one of the objections to the æsthetic method of literary criticism that we rarely get from the critical artists any specific reference by which to judge of their general remarks. We should perhaps be better able to understand Wordsworth's inevitableness, for example, if we had a reference given to some

passage where the poet was most inevitable. This method of reference has the further advantages of enabling one to give results in moderate compass, and of forcing the reader to follow, book in hand.\* If he would take the trouble to note in his own copy the various points made in the following remarks and lists, he would obtain a fairly annotated copy of the whole poem. I have been careful, at least in the early part of the paper, to confine my remarks strictly to information which can be gathered from the poem itself: anything due to extraneous sources has been relegated to foot-notes.

I. The first thing to investigate in a literary work is the element of FORM or style. And, first we may devote our attention to the externalities of the work—metre and language. Here we may notice (*a*) the *form of the stanza*,†

\* It may be worth while mentioning that I follow the edition of 1880. No. lix. was added in the 4th edition (1851) and xxxix. in 1869.

† Used previously by Lord Herbert of Cherbury, and by Ben Jonson, *Underwoods*. Rossetti claimed to have rediscovered the metre in 1844, an instance how artistic forms, like scientific ideas, may be "in the air."

two rhyming lines "sandwiched" between two others that rhyme. While the powerful aid of rhyme is still retained, there is avoided the jingling iteration of the heroic stanza, which would be very jarring in a philosophic poem. For the truths of philosophy are not cut into rigid lengths, but are only completely reached by intermediate deviations into other sub-truths. Thus, the outer form of *In Memoriam*, corresponds to its inner meaning, and is thus its appropriate poetic garb. The stanza corresponds to the first four lines of the sonnet, and the only other poem at all parallel to the present was written by Shakespeare in *Sonnets*. But the sonnet form would have unnecessarily cramped our poet: lxxxv. fills 120 lines, and the average length is nearly 22 lines (there are 2896 lines in all, divided among 133 poems). Yet each poem here is closely knit together and deals with only one thought or incident, like a sonnet. Many of the cantos have but one full stop (xii., xv., xxii., xxiii., xliii., xlviii., lxii., lxiv., lxix., lxx., lxxxviii., c., ci., cix., cxi., cxiii., cxvii., cxxii., cxxv.), and

four (xiv., lxxxvi., cxxix., cxxxi.) are absolutely each a single complex sentence.

[A1b] Turning to the *rhymes* used in the poem, one is struck both by their poverty and their inaccuracy. I have given in an Appendix a list in order of the false rhymes in *In Memoriam*. They mount up to no less than 168 in 1448 couplets; in other words, one out of every nine is incorrect. The point is of some importance, as Tennyson is usually considered such a model of correctness. We may here classify this defect under the appropriate heads.

(i.) We have, first, "eye" rhymes, where the endings of words are the same in spelling but differ in sound. The very first rhyme in the poem ("love-prove," *Introd.* 1, 4) is of this kind, and they abound throughout till the very last rhyme ("loves-moves," *Bridal Song*, 141-44), which is also defective. [*Introd.*, 30, 31; 37, 40; ii. 14, 15; iii. 14, 15; vi. 21, 24; viii. 1, 4; xiii. 10, 11; xiv. 2, 3; 9, 12; xx. 17, 20; xxiii. 17, 20; xxv. 5, 8; xxvi. 2, 3; xxvii. 14, 15; xxviii. 1, 4; xxx. 2, 3; xxxiii. 10, 11; xxxv. 17, 20; 21, 24; xl. 6, 7; 9, 12; 17, 20; xli. 1,

4; xlvii. 10, 11; xlviii. 5, 8; 9, 12; li. 5, 8; lii. 10, 11; liv. 1, 4; lv. 2, 3; lvi. 2, 3; lix. 5, 8, 9, 12; lx. 5, 8; lxxiii. 6, 7; lxxxiv. 5, 8, 10, 11; lxxxv. 2, 3; 114, 115; lxxxvi. 6, 7; lxxxix. 29, 32; xci. 2, 3; 5, 8; xciii. 5, 8; xcv. 17, 20; xcvii. 33, 36; ciii. 33, 36; civ. 1, 4; cv. 5, 8; 9, 12 (*cf. contra*, cxi. 21, 24), 14, 15; cvi. 21, 24; cix. 9, 12, cxxviii. 13, 14; cxxxi. 10, 11; *Bridal Song*, 6, 7; 141, 144].

(ii.) Tennyson makes no distinction between the sharp and flat sibilant, *s* and *z*; query, whether there was a survival of Lincolnshire dialect in the neglect, as in "vows-house" [xx. 2, 3; *cf.* also 5, 8; xxiv. 6, 7; xxix. 9, 12; xxxii. 5, 6; xxxiv. 1, 4; 10, 11; xxxv. 2, 3; lxxvii. 10, 11; lxxxv. 65, 68; lxxxvi. 13, 16; xc. 17, 20; xcvii. 30, 31; *Bridal Song*, 325, 328].

(iii.) On two occasions the poet uses the same sound twice over to serve as a rhyme, viz., "here" and "hear," xxxv. 5, 8 *cf.* ll. 14, 15; "hours—ours."

(iv.) He does this more frequently when the only difference in sound is formed by an aspirate, as "here" and "ear" in xxxviii. 9, 12 [*cf.*

xxxvii. 14, 15 ; lvi. 17, 20 ; lxxix. 2, 3 ; lxxxvii. 30, 31 ; *Bridal Song*, 46, 47].

(v.) Tennyson rhymes accented and unaccented syllables "hardihood" and "blood" ii. 14, 15 [*cf.* viii. 18, 19 ; xi. 6, 7 ; xxi. 9, 12 ; xxx. 22, 23 ; xxxvii. 9, 12 ; xli. 14, 15 ; lii. 2, 3 ; liv. 13, 16 ; xcii. 13, 16 ; cxii. 2, 3 ; cxiii. 18, 19].

(vi.) The poet has the reprehensible habit of slurring over trilled dissyllables like "flowers" and rhyming them with monosyllables like "hours," xliii. 5, 8 [*cf.* xv. 17, 20 ; xvii. 2, 3 ; xxxvi. 5, 8 ; xxxix. 6, 7 ; xl. 1, 4 ; xlv. 2, 3 ; lxiv. 13, 16 ; lxxii. 9, 12 ; lxxxiv. 14, 15 ; x. 30, 31 ; lxxxv. 106, 107 ; lxxxix. 47, 50 ; cii. 14, 15 ; cxi. 14, 15 ; cxii. 9, 12 ; cxxix. 1, 4 ; *Bridal Song*, 65, 68].

(vii.) There still remain a number of miscellaneous cases, where the vowel rhymes are imperfect, "curse" being made to rhyme with "horse," vi. 37, 40, and so on, [*cf. Introd.*, 6, 7 ; i. 14, 25 ; ix. 9, 5, 8 ; xi. 6, 7 ; xiii. 5, 8 ; xvi. 10, 11 ; xix. 13, 16 ; xxiii. 1, 4 ; xxxix. 6, 7 ; xli. 17, 20 ; xliii. 1, 4 ; li. 10, 11 ; lvi. 21, 24 ; lxiii. 1, 4 ; lxxv. 18, 19 ; lxxvi. 5, 8 ;



lxxviii. 2, 3; lxxix. 18, 19; lxxxv. 57, 60; xc. 53, 56; xcvi. 13, 16; xcix. 1, 4; c. 2, 3; cvi. 10, 11; cxiv. 10, 11; cxxiv. 21, 24; cxxvi. 5, 8; cxxviii. 2, 3; *Bridal Song*, 33, 36; 53, 56; 85, 88; 89, 92; 133, 136; 134, 135].

It is clear from these examples that Tennyson had not a perfect ear for rhyme, or, at any rate, that he had no such facility as the great rhymesters like Butler, Byron or Browning. This is further shown by the frequency with which he repeats his rhymes, even when they happen to be false ones. "Flower" and "hour" occur eight times; "good," "blood," seven; "again," "men," five; while "love" is rhymed with "prove," seven times, and with "move" or "remove" eight times. He rhymes with difficulty, and is thus led by the exigencies of rhyme into expressions which fail to yield satisfactory meaning, as in xxiv. 8; lxxxix. 38.

(c.) It is, perhaps, for this reason that he resorts so frequently to the lavish use of "apt alliteration's artful aid." We have observed more than 310 clear examples of its use, and the device demands our careful attention.

Much of the melodic beauty of the poem is due to this fact. Sometimes the alliterations are popular, and not due to the poet (*e.g.*, "stepping stones," i. 3; "current coin," xxxvi. 4; "*woe* and *weal*," cxxix. 2), but in most instances the collocation of similar sounds has been deliberately chosen, often with very happy results (*e.g.*, "who keeps the keys of all the creeds," xxiii. 5; "she bows: she bathes," xxxii. 11; "short swallow flights of song," xlviii. 15; "were mellow music matched with him," lvi. 24; "ransom'd reason," lxi. 2; "thoroughfares of thought," lxx. 8; "memory murmuring the past," xcii. 8; "matter-moulded forms of speech," xcv. 46; "low love-language of the bird," cii. 11; "magnetic mockeries," cxx. 3; "I cannot think the thing farewell," cxxiii. 12), though sometimes the resulting combination is not so felicitous from the point of view of sense (*e.g.*, "strong" as an epithet of love in the first line of the introductory poem; "toss with tangle," x. 20; "formless in the fold," xxii. 15; "skirts of self," xlvii. 3; "I met with scoffs, I met with scorns," lxix. 9;

"*wing of wind*," lxxviii. 6 ; "*men and minds*," lxxi. 10 ; "*clasp* in clay," xciii. 4 ; *mix* with *men*," cxiv. 23. Though all these may be defended, it is probable that better expressions would have been used had not the poet been bound by the exigencies of alliteration. Love of alliteration leads to an accumulation of quasi-conventional epithets (*e.g.*, "*human-hearted*," lxi. 11 ; *barren branches* xv. 13 ; "*cold crypts*," lviii. 8 ; "*branching bowers*," lxxvi. 13, lxxxv. 72 ; "*windy wold*," *barren bush*," xci. 3 ; "*misty mountain-ground*," xcvi. 2 ; "*balmy breath*," xcix. 13, c. 8 ; "*waning words*," "*critic clearness*," cix. 3 ; "*greening gleams*," cxv. 14 ; "*fool-fury*," cxxvii. 7) and of "doublets," or collections of words of very similar meaning (*e.g.*, "*strain and stir*," xv. 11, 12 ; "*pure and perfect*," xxiv. 2 ; "*guilt and goodness*," xxvi. 5, 6 ; "*tone and tint*," xlv. 5 ; "*blood and breath*," xlv. 13 ; "*sin and shame*," xlviii. 12, lxxx. 14 ; "*soothe and save*," "*form and face*," lxxxii. 2 ; "*wind and wave*," *ibid.*, 73 ; "*brake and bloom*," lxxxvi. 3 ; *Doubt and Death*, *ibid.*, 11 ; "*dust and din*," lxxxix. 8 ; "*large*

and *lucid*," xci. 8 ; "*dark and deep*," xcvii. 19 ;  
 'creek and cove," ci. 16 ; "*fields and farms*,"  
 cii. 22 ; "*wept and wailed*," ciii. 18 ; "*mask*  
 and *mime*," cv. 10 ; "*rathe and riper*," cx. 2 ;  
 "*build and brood*," cxv. 16 ; "*buds and blos-*  
*soms*," *ibid.*, 20 ; "*faith and form*," cxxvii. 1 ;  
 "*true and tried*," *Bridal Song*, at end, 1 ;  
 "*clash and clang*," *ibid.*, 61 ; "*words and wit*,"  
*ibid.*, 12 ; "*flower and fruit*," *ibid.*, 134). Simi-  
 larly the use of two nouns joined by "of" ; (e.g.,  
 "*line of light*," xvii. 10 ; "*grasses of the grave*,"  
 xxi. 3 ; "*parade of pain*," *ibid.*, 10 ; "*record of*  
*reply*," xxxi. 6 ; "*Present of the Past*," lxxi. 3 ;  
 "*gifts of grace*," lxxxv. 46 ; "*works of weak-*  
*ness*," *ibid.*, 50 ; "*waves of wheat*," xci. 11 ;  
 "*gods of gold*," xcvi. 23 ; "*secret of the star*,"  
 xcvii. 22 ; "*haunts of hern*," ci. 14 ; "*depths of*  
*death*," cviii. 11. *Bridal Song*, 32 ; "*Palms of*  
*paradise*," "*wealth of words and wit*," *ibid.*,  
 102). The alliterative effect is not confined to  
 the beginnings of words, but often occurs with  
 letters in the middle of words : (e.g., "*o'er*  
*ocean mirrors rounded large*," xii. 9 ; "*all the*  
*lavish hills*," xxiii. 11 ; "*a life that leads melo-*

*dious days*," xxxiii. 8; "some *painless sympathy* with *pain*," lxxxv. 90; "I seem to *cast a careless* eye On *souls*, the *lesser lords* of *doom*," cxii. 7, 8; "*Phosphor fresher* for the night," cxxi. 9). (Cf. the chiasmie effect of "*fan my brows* and *blow the fever*," lxxxvi. 8.) We thus obtain very elaborate "studies in alliteration," with complicated changes of letters, as in the three last examples quoted, and in "one set *slow bell* will seem to *toll*," lvii. 10; "*Wild bird* which *warble liquid sweet*," lxxxviii. 1; "That *land-like* slept along the deep," ciii. 56. These complicated effects are particularly frequent in descriptive passages, where the poet attempts, by a literary correlation of forces, to transfer the forms and colours of Nature into the music of his verse. We may take as an example xcv. 53-60:

A breeze began to tremble o'er  
 The large leaves of the sycamore  
     And fluctuate all the still perfume  
 And gathering freshlier overhead  
 Rocked the full foliaged elms and swung  
 The heavy-folded rose and flung  
     The lilies to and fro.

which might almost be described as an arrangement in r, l, and f. The reader will find other good examples; xv. 1-4 [r, d, l]; lxviii. 7, 8 [b, l, r]; lxxxiii. 10-12 [d, l, p]; c. 13, 14 [r, l, t]; ci. 5-8 [s, f, r]; cvii. 13-15 [d, r, b]; but the descriptive passages generally are rich in alliterative effects, and I may here enumerate the "landscape" poems as I shall have further occasion to refer to them.—ii., xi., xv., lxxii., lxxxiii., lxxxvi., lxxxix., xci., xcv., xcix., c., ci., ciii., cvii., cxv.

In examining the relative frequency of the letters used to produce the alliterations, one finds, as might have been expected, that the liquids lend themselves most easily to the device. L is a particular favourite: the celebrated passage about "loved and lost" (xxvii. 13-16) is quite a symphony in l, and the poet betrays a peculiar fondness for the phrase (*cf.* i. 15; iv. 16; lxxxv. 1-4); other good instances of its use, besides the many referred to above, may be found—vii., 2; lxx. 11, 12; lxxix. 27-32 [b, l]; cv. 1, 2; cxix. 7; *Bridal Song*, 40. He uses also f [ii. 56; xv. 20; xxxix. 7; lxi.

10 ; xcix. 12 ; cvii. 6 ; cix. 17 ; civ. 5-7 ; *Bridal Song*, 35, 6] and d [i. 12 ; xxxvii. 17-20 ; lxvii. 12 ; lxxxiii. 1-4 ; *Bridal Song*, 14]. Next come the labials, with *b* at their head (*cf.* xiii. 15, 16 ; xiv. 7 ; lxviii. 7 ; xci. 3, 3 ; ci. 1-4 : cvii. 9 ; cxxxi. 9-12) while *s* among the sibilants very frequently forms accidental alliterations owing to its inflectional use (*e.g.*, xvii. 14, 15 ; xviii. 4 ; cviii. 15, 16 ; cxxxi. 2) ; though at times its use is intentional (*e.g.*, xiv. 11 ; l. 11 ; lxi. 1 ; lxxviii. 3 ; lxxxvii. 26 ; c. 7 ; ciii. 40 ; cxxii. 7). The harsher gutturals are more infrequent (but *cf.* liii. 18 ; lxxv. 3, 4) ; *w* is rare (but a notable instance occurs, xc. 9 : "'Twas *well*, indeed, *when warm with wine*") and the aspirate rarest of all, the only instances being vi. 15 ; xiii. 11 ; ci. 14 ; cviii. 7.

Akin to alliteration\* is the poet's practice of repeating the same word within short intervals,

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\* The physiological basis of the pleasure of alliteration is, probably, the readiness with which the vocal organs recently excited answer to further excitation. Excessive use of the device would weary the chords and produce mental distaste.

a kind of "word alliterate" (*Cf. Introd.*, 3, 19, 20, 37, 41, 45; vi. 23, 5, 7; "common"), xi. 20; xii. 16; xviii. 16, 17; xxi. 25, 27; xxii. 4, 7, 8; xxiii. 3; 15-16,† xxvi. 9, 10; xxvii. 1, 5, 15, 16; xxviii. 5, 9, 11, 12, 20; xxx. 15, 16, 28, 29, 31, 32; xxxvi. 6, 7; xlii. 11, 12; xlvi. 7, 16; xlix. 9; liv. 15, 18-20; lvi. 28; lvii. 15, 16; lxi. 11, 12; lxiii. 12; lxviii. 23; lxix. 9, 11, 13; lxxii. 17; lxxxvi. 5; lxxx. 5, 11, 12; lxxxiii. 9, 4, 13, 14; lxxxv. 3, 4, 11, 12, 93-5, 107, 118, 119; lxxxvii. 13, 14; xci. 5, 13, 15;\* xcii. 16; xciii. 8; xcv. 61; xcix. 14, 16; ci. 1, 5, 9, 13, 19, 21, 23; civ. 3, 5, 7;\* cviii. 7; cix. 13, 14; cxi. 1, 5,\* 15, 16; cxv. 1, 5, 9, 13,\* 16, 17; cxx. 6, 7; cxxi. 1,\* 9, 17;\* cxxvi. 12; cxxvii. 1, 20; cxxx. 8-12. *Bridal Song*, 35, 54, 55, 87, 142, 143). Two poems derive much of their beauty from this effect; xv. is a sort of fugue on the word

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\* Asterisked passages are *senses rhymes*, as it were.  
Add. xxxi. 8. cxv. ii.

† When *each* by turns was guide to *each*  
And *Fancy* light from *Fancy* caught  
And *Thought* leapt out to *wed* with *Thought*  
Ere *Thought* could *wed* itself with *Speech*.

xxiii. 13-16.



"calm," which occurs 11 times in the 20 lines, and cvi. rings the chimes on the word "ring". (26 times in 32 lines).

(d) With regard to Tennyson's *vocabulary* in the poem before us, the remarkable predominance of Anglo-Saxon must strike every one. Of the 1469 words which comprise the first ten poems (*Introd.*, and i.-ix.) only 95 are of foreign parentage, while of the 1123 composing cxxii.-cxxxi., but 106 are from non-Teutonic sources,\* *i.e.*, 93.54 per cent. of Anglo-Saxon in the first ten poems, 90.56 in the last ten, and an average of 92.25 in the twenty poems taken together. This shows a large preponderance of the Teutonic elements of the language. In examining the *unusual*† words or words used in unusual significance the same preponderance exists, and

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\* The "metrical test" theorists would probably found a test of age from this result but it must be remembered that the *Introduction* was written 1849, and, as will be shown, ii. not much earlier. The amount of Anglo-Saxon varies more with the subject than with the poet's development as an artist in words.

† One of the advantages of studying a contemporary author is that the student instinctively *feels* anything

many of the most striking verbal effects of the poem are due to it. This is specially noteworthy in the graphic use of Anglo-Saxon EPITHETS (*e.g.*, "slight" *Introd.* 29, "branding" ii. 11; "wandering," vi. 16; "pattering," xi. 4; "wildly dash'd," xv. 7; "fringed," *ibid.* 20; "lavish," xxiii. 11; "showered," xxix. 7; "homeless," xxxv. 9; "sliding," xliii. 5; "slinging," l. 8; "lightsome," lxxv. 8; "wizard," lxx. 14; "fore-shorten'd," lxxvii. 4; "steaming," lxxxv. 69; "budded," lxxxviii. 2; "midmost," *ibid.* 7; "brawling," lxxxix. 11; "winking," *ibid.* 16; "mellowing," *ibid.* 20; "suck'd," xcvi. 3; "thick," xcix. 3; "twisting," ci. 12; "sailing," ci. 16; "rathe," cx. 2; "coltish," cxi. 7; "greening," cxv. 14), NOUNS, (*e.g.*, "lading," xxv. 11; "charnel cave," xxxi. 1; "froth," lii. 4; "flecks," *ibid.* 14, "eaves," lxxvii. 11; "[chequer] work," lxxii. 15; "best," *ibid.* 20;

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out of the ordinary course of literary commonplace. In an earlier period one can never be certain that the strangeness is not due to the age rather than to the author. Literary analysis and literary history are necessarily confused.

“wrath,” lxxiii. 13; “lullabies,” lxxvii. 5; “hood-man,” lxxviii. 12; “after-heat,” lxxx. 12; “dropping wells,” lxxxiii. 12; “round,” lxxxvi. 5; “quicks,” lxxxviii. 2; “shallop,” ciii. 19; “cloudlets”; *Bridal Song*, 94; “three-times-three,” *ibid.* 104), VERBS (“gull,” x. 10; “twinkle,” xi. 8; “sweeps,” *ibid.* 10; “sway,” *ibid.* 18; “strike,” xiv. 11; “dote,” xv. 16; “slide,” xvii. 11; “flash,” xli. 12; “prick,” l. 2; “slope,” lv. 16, lx. 1; “round,” lxiii. 12; “garners,” lxxxii. 12; “self-unfolds,” lxxiii. 15; “flung,” lxxxv. 27; “broodeth,” xci. 14; “enwind,” xcvi. 8; “gnarr,” *ibid.* 17; “gird,” ci. 13; “wax’d” ciii. 30; “bristles,” cvii. 9; “grides,” *ibid.* 11; “flicker,” cx. 8; “burgeons,” cxv. 2; “clink,” cxxi. 16; “sparkle,” *Bridal Song*, 120), or even PARTICLES (e.g. “from out,” ii. 15; “below,” iv. 14; “from,” vi. 12; “along,” xv. 8; “from,” xvi. 15; “beyond,” lxx. 13; “otherwise,” lxxxii. 12; “what time,” lxxxiv. 37). In two instances the poet has even translated common words of classical origin into homely Saxon (though probably influenced by metrical reasons): “mother town” (= metropolis),

xcviii. 21; "the thousand years of peace" (= millennium), cvi. 28. Yet the poet laureate was no pedantic purist, and did not disdain to enrich his verse with expressive and resonant Romance phraseology ("chalice," x. 16; "bastion," xv. 20; "compell'd," xvii. 2; "ranged," xxi. 26 [*cf.* Fr. *se ranger*]; "orb," xxiv. 14; "equal" [= *æqualis*], xxv. 2; "proper," xxvi. 16; "herald," xxxviii. 6; "secular," xli. 23; "image," xlvi. 7; "Reveillées," lxviii. 8; "scarp'd," lvi. 2; "prime," lvi. 22; "civic," lxix. 8; "lattice," lxx. 15; "mimic," lxxviii. 11; "blazon'd," lxxxvii. 8; "purlieus," lxxxix. 12 [*cf.* xcvii. 19]; "rapt," *ibid.* 32; "azure orbit," *ibid.* 38; "fluent," cxviii. 9; "cyclic," cxviii. 11), while all the new words invented by the poet ("Æonian," xxxv. 11; [*cf.* xcv. 41, and cxxvii. 16], "intervital," xliii. 3; "remerging," xlvi. 4; "tender-pencil'd," xlix. 12; "immantled," lxxxix. 14; "plumelets," xci. 1; "re-orient," cxvi. 6; "coöperant," cxxviii. 24) are of classical origin. We may add that in the two cases of false accentuation which we have observed, the words ("procúress," liii. 16; "contémpate," lxxxix. 1, cxviii. 1) are of

classical origin. And judging of the æsthetic results by the test of popularity it may be observed that while some of the passages which have already become classical are wholly Saxon (*e.g.*, *Introd.*, 21-24, xxiii. 5, 16 ; xxvii. 13-16), yet in the majority of instances the language of the "*loci classici*" of the poem is composite, (*e.g.*, xv. 17-20, "labouring," "bastion"), xviii. 1-4 ("native"), xxi. 25-28 ("ranged"), xl. 15, 16 ("generations"), liv.-vi. ("final," "nature," "defects," "doubts," "taints," "destroyed," "void," "complete," "vain," "desire" "sub-serves," "language," "derives," "Nature," "type," "single," "considering," "secret," "cures," "altar," "careful," "type," "spirit," "splendid," "purpose," "psalm," "fanes," "auction," "final," "cried," "suffered," "just," "desert," "monster," "discord," "dragons," "prime," "music," "futile," "redress," "veil"), lxxviii. 8 ("quiet sense"), lxxxv. 15, 16, ("credit"), xcvi. 11, 12 ("doubt," "creed"), xcvii. 17-36 ("apart," "rapt," "matters," "simple," "labyrinth," "secret," "violet," "vows," "fixt"), xcix. 11, 12 ("autumn"), cvi.

("false," "feud," "redress," "cause," "ancient," "forms," "party," "purer laws," "care," "rhymes," "minstrel," "civic," "common," "disease," "valiant," "Christ," cx. 19, 20 ("vague," "desire," "imitative"), cxi. 21-24 ("abuse," "grand," "defamed," "charlatan," "ignoble," "use").

(e) While on the subject of Tennyson's language, we may show the care of the poet in this regard by studying the *variae lectiones* of the poems. We should surely not grudge this tribute to an English classic which we would gladly pay to a Greek, Latin or Italian one. Even up to 1878 the poet has been altering; in the collected edition of that year (in one volume) he changed "Since Adam left his garden yet" (xxiv. 8) to "Since our first sun arose and set," doubtless to avoid the *senseless* "yet" of the original reading (inserted *metri causâ*), but exchanging the graphic Adam—with its reference to "Paradise"—of line 6 for the vaguer "first sun." There are no less than 62 verbal changes from the original form of 1850, and though two or three of these were probably

misprints ("the," ii. 13; "baseness," cxxviii. 19; "began" xv. 17), and many of the changes of minor importance though often altering the tone of the sentence (*e.g.*, "her," iii. 10; "so," xxvi. 13; "but," xxxvii. 11; "but," xliii. 10; "would," *ibid.*, 13; "not," liii. 7; "so," lxii. 3; "so" and "treble," lxxi. 6; "thus" and "might," *ibid.* 8; "who may," cxi. 3; *cf.* cxiii. 9 [from 1866-1874]; "many," *ibid.* 17; "That," cxxvi. 10; "woe to," cxxvii. 9; "vast," *ibid.* 16). Others make more substantial change, *e.g.*, "unto one," xxi. 25, 27; "hath stretch'd," "joy," xxiv. 10; "cloak," xxv. 16; "sacramental," xxxvii. 19; "doctrine," liii. 5; "chancel," lxvii. 15; "From hill to hill," lxxii. 16; "type," lxxviii. 10; "I wake; I rise," c. i. [present reading avoids the associations of "rising"]; "treble," cx. 8; "so wore his outward best," cxi. 13; "from hour to hour," cxiv. 27; "The dear, dear voice that," cxvi. 11; "will," *ibid.*, 12; "strove," cxxii. 3; "seem," cxxiv. 21; "vast of space," cxxvi. 11; "among the wolds," *ibid.*, 12). Lastly, two whole poems have been added since 1850: xxxix. in 1872, and lix., in the fourth edition, 1851.

[A II a.]—Coming now to the meaning of words, we have first to deal with anything noteworthy about the actual words employed in the poem. We have incidentally noticed most of the unusual words under the heading Vocabulary. We may have, therefore, confined our attention to the various regions of experience whence the poet has drawn his phraseology. One specially rich source, both for imagery and idea, is to be found in the "language of flowers" made use of by the poet. Throughout the "landscape" poems enumerated above, the rich botany of the poet's language gives a vividness to the poetry much needed in the realms of abstract thought. The beautiful thought, xviii. 34 ("And from his ashes may be made The violet of his native land"); the poetic *immortelle* of lxxxiii. 9-12; the "garden of the souls," xliii. 10; the spiritual influence of Spring, cxv. 18-20 ("and my regret becomes an April violet, and buds and blossoms like the rest"), all seem to indicate that the poet has literally followed the monition of Milton:



Bring the rathe primrose that forsaken dies . . . .  
 And every flower that sad embroidery wears . . . .  
 To strew the laureate hearse where Lycid lies.

Notice, too, the accurate observation involved in "crimson fringes" of daisy, lxxii. 12; "earlier and later primrose," lxxxv. 120. Botany is a science which may be known practically without much scientific lore; but the poem before us displays some knowledge, and considerable sympathy, with more abstruse branches of science: *e.g.*, iv. 11, 12 (regelation), xxi. 18-20 (discovery of Neptune), xxiv. 34 (sun-spots), xxxiv. 5 (earth seen from stars is green), xxxv. 11 (denudation), xlv. 4 (fontanelles), lvi. 22 (palaeontology), lxxvi. 4 (North Pole), xcii. 15, 16 (refraction), xciii. 7 (neurology), cxviii. 4 (anatomy), 7-11 (Kant-Laplace hypothesis), 27, 28 (evolution), cxx. (automatism), cxxi. (morning and evening star), cxxiii. (denudation). All these passages imply some general knowledge of astronomy, geology, or physics, as the case may be, and could not have been written by one wholly ignorant of the rudiments of science. Notice too the allusions to mytho-

logy, *e.g.*, lxxxix. 47, 48; xcvi. 21. We shall have occasion, later on, to dwell on the poet's use of psychology.

Turning from words to images, we may remark that it is principally by felicitous images that the poet avoids the great danger of philosophic poetry—unpoetic abstraction. The danger has not altogether been escaped, as may be seen by referring to such passages as i. 9; xlii. 5; l. 3; xcvi. 42, 43; cxv. cxv. 3. But the poem is marvellously free from abstract phraseology, such as spoils much of Wordsworth's verse. This result is produced by a rich use of all the varied devices of poetry. Personification is especially used in "landscape" poems, and gives life to the *Introduction*, ii., iii., iv., vi. 9, 12, 25; vii., ix., x., xiii. 13; xv. 10; xvii., xviii. 9; xix., xxviii., xxix. 11–16; xxxv. 6, 13; xxxvi., xxxvii., xxxix., xlvi. 13; l. 7, 8; lvi., lix., lxxi., lxxii., lxxiii. 13; lxxxii., lxxxiii., lxxxvi., lxxxix., xcvi. 41, xcvi. 10; xcix., cii., cvi., cxiv., cxv., cxvii., cxix., cxx. 6; cxxi., cxxiii., cxxv. 5, 6; cxxvi., cxxviii., often combined with apostrophe and impassioned exclamation, which appear

apart from personification in—iv. 16; vi. 9, 13, 25; viii. 18; xii., xx. 20; xxi. 21; xxiii. 9; xxxiii., xxxv. 17; xli., l., lii., liii. 9; liv., lvii. lxi., lxii., lxiv., lxv. [lxvi.], lxxiv. 5; lxxv., lxxvi. [lxxix.], lxxxv. 5; *passim* xc. 21; xciii. [xcvi.], [xcviii.], cv., cvi. 17; cx., cxxix., cxxx., cxxxi. *Bridal Song.* The same effect is produced by interrogation—I. 5, 6; III. 4, 13; iv. 5; xii. 13, 16; xvi., xxiv., xxxi. 1-4; xxxiv. 9; xxxv. 5, 18; xlii. 11, 12; xliv. 1; li. 1-4; lv. 1-4, lvi. 1, 8-20; lxiv., lxxiii. 4; lxxxv. 5-8; lxxvii. 1-4; lxxviii. 15-16; lxxx., lxxxv. 85; xciii. 1-4; cviii., cxi. 9; cxii. 9; cxiv. 1-4, 13; cxvi. 1-4; cxx. 7, 8; cxxii. 1-4; or by short arguments in conversational form—1, 15, 16; iii. 5; iv. 8; vi. 1-2; xii. 13, 16; xx. 7, 8; xxi. 78-9, 12-13, 16-20; xxviii. 15, 16; xxx. 19, 20, 22-23; xxxi. 5; xxxv. 3, 4, 5-8; xxxvii., lii., lvi., lxv. 3, 4; lxxx., lxxxv. 79-92; lxxxiv. 39-42; or by hypothetical argument—xiv., xxvi., xliii., xlviii., liii., lxi., lxii., lxxvi., lxxx., xcii., cxiii.

When these helps to vividness fail, the poet has resort with happy results to the images of

resemblance—metaphor and simile. The metaphors are sometimes contained in single phrases—*e.g.*, i. 3, 12; iii. 16; iv. 2, 11; ix. 2 ("ocean plains"), 18 ("widow'd race," *cf.* xvii. 20; xli., lxxxv. 113; and xiii., xcvi.); xii. 9 ("ocean mirrors"); xv. 20 ("a looming bastion fringed with fire"); xvi. 3 ("tenants"); xvii. 16 ("bosom"); xx. 12 ("fountain"); xxiii. 5 ("keeps the keys"), 15 ("wed"); xxiv. 9 ("haze"); xxv. 1 ("track"); xxvi. 16 ("shroud"); xxix. 7 ("largess"); xxxiii. 3 ("centre"), 11 ("flesh and blood"), 13 ("ripe"); xxxiv. 3 ("darkness"), 4 ("dust and ashes"); xxxv. 23; 24, xxxvi. 2 ("depre-cated"), 4 ("current coin"), 8 ("enter lowly doors"); xxxvii. 24 "darken'd sanctities"); xxxviii. 4 ("prospect and horizon"), 6 ("herald melodies"); xl. 8 ("April"), 15 ("link"); xli. 10-12 ("wing, leap, flash"); xlii. 2 ("outstript"), 7 ("lord"), 11 ("reaps"); xliv. 4 ("doorways"), ("hoarding"); xlv. 6; xlvi. 3 ("shadow'd"); 12

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\* Observe the use of alliteration in metaphorical expressions.

("field"); xlvii. 15 ("landing place"); xlviii. 8 ("vassal"), 15, 16 ("swallow flights"); xlix. (pool-metaphors"); l. 1, 8 ("wheels"), 10 ("flies"); lii. 4 ("froth"), 14 ("dash'd with flecks"), 16 ("shell" and "pearl"); liii. 16 ("procúress"); liv. 3, 4, 16 ("winter, spring"), 18-20 ("infant"); liv. 15 ("altar-stairs"), 17 ("lame hands"); lvi. 15, 10 ("red in tooth and claw with ravine"), 22 ("discord"), 24 ("music"); lx. 2 ("mistress, wife"); lxi. 2 ("ransom"), 4 ("flower of human time"), 8 ("blanch'd with darkness!"); lxii. 3 ("idle tale"); lxiii. 3 ("hang no weight"), 11 ("circuits of thine orbit"); lxiv. 5, 6, 7, 8, 10, 11, 13, 15, 16, 26; lxv. 2 ("trouble-tost"), 4 ("grain spilt"), 7, 8 ("flutters"); lxvi. 1 ("diseased"), 15 ("inner day"); lxvii. 11 ("eaves"), 14 ("veil"); lxviii. 7, 8 ("bugle breezes blew reveillée"); lxx. 8 ("thoroughfare"), 15 ("lattice"); lxxi. 1 ("kinsman"), 5 ("credit"), 6 ("opiate"); lxxii. 4 ("lash"), 15 ("chequer work"), 21 ("burthen'd brows"), 24 ("sow"), 26 ("climb"), 28 ("hide thy shame"); lxxiii. 5 ("quenched"), 9, 10. ("path, weeds"), 13 ("wraith"), 16 ("forged");

lxxv. 9 ("fading"), 12 ("dust of praise"), 13 ("leaf"); lxxvi. 1 ("wings of fancy"), 4 ("sharpen'd"), 16 ("ruin'd shells, &c."); lxxvii ("foreshorten'd"), 5 ("lullabies"); lxxviii. 6 ("wing of wind"); lxxix. 6 ("moulded mint"); lxxx. 11 ("burthen"), 16 ("reach hands"); lxxxii. 1 ("wage feud"), 3 ("embrace"), 3 ("chrysalis"), 11 ("transplanted"); lxxxiii. 16 ("flood"); lxxxiv. 4 ("crescent"), 15 ("cypress, orange"), 35 ("legacies"); lxxxv. 11 ("drain'd"), 20 ("finger touch'd" \*), 44 ("footsteps"), 55, 56, 73 ("pulse of wind and wave"), 96 ("fancy fed"), 118 ("primrose"); lxxxvi. 4 ("breathing"); lxxxvii. 10 ("pulse"), 25—"arrow"—30; lxxxviii. 2 ("Eden"), 12 ("flash"); lxxxix. 14 ("immantled"), 16 ("winking"), 27 ("flung"), 40 ("rub angles"), 52 ("honied hours"); xc. 1, 2 ("tasted," "drank"), 3, 4 ("fling," "and"); xci. 11 ("waves of wheat"), 14 ("broodeth"); xcii. 3 ("canker"), 7 ("wind

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\* Notice accurate use of the inverted comma of abbreviation "touch'd," &c. &c. The "landscape poems" are especially rich in metaphor.

of memory"), 15 ("refraction"); xciii. 4 ("claspt"); xciv. 9 ("haunt"), 13-16 (fine image of "household jar"); xcv. 12 ("beaded eyes"), 16, 52 ("laid arms about"), 23 ("fallen leaves"), 31 ("track to all"), 36-40 ("flash'd, wound, whirl'd, caught"), 41 ("measuring"), 46 ("matter-moulded forms"), 53 ("suck'd"); xcvi. 7, 10 ("jarring lyre, beat his music out"), 15 ("spectres of mind"); xcvi. 23 ("tides flow"), 31 ("molten," "rain"); xcix. 11, 12 ("laying," "finger"), 18 ("slumber"); ci. 4 ("burn"), 6 ("ray"), 7 ("feed"), 15 ("break"); cii. 19 ("rivals"); civ. 4 ("folded"); cv. 12 ("broke bond"), 13 ("shadows cast"); cvi. 9 ("saps"); cvii. 8 ("ice makes daggers"), 18 ("core"); cviii. 4 ("feed"), 7 ("scale"), 8 ("dive"), 13 ("fruit of sorrow"); cix. 2 ("fountains dry"), 6 ("seize and throw"), 7 ("outran"), 12 ("April blood"), 15 ("schoolboy heat"); cx. 7 ("serpent"); cxi. 7 ("coltish"); cxii. 15, 16 ("vassal tides"); cxiii. 12 ("pillar"), 15 ("lever"); cxv. 2 ("maze"), 9 ("dance"), 11 ("milkier"), 19 ("violet"); cxvii. 9-12, synecdoches; cxviii. 2 ("giant"), 9 ("tracts of fluent heat"), 11 ("prey

of cyclic storms"), 14 ("herald"), 16 ("type"), 18 ("crown'd"), 21-24 ("iron"); cxix. 3 ("city sleeps"), 7 ("light-blue lane"); cxx. 5 ("cunning casts"); cxxii. 7 ("stars"), 17 ("breeze of Fancy"), 20 ("thought a rose"); cxxiii. 5 ("shadows"); cxxiv. 8 ("cobwebs"), 15, 16 ("shore"), 16 ("stood up"); cxxv. 2 ("tones"), 12 ("signet"), 13 (sail); cxxvii. 11-16, cxxviii. 1 ("wings"); cxxxi. 3 ("rise in the rock"). *Bridal Song*, 25 ("bridal flower"), 68 ("pelt"), 116 ("silver"), 120 ("spangle"), 136 ("flower and fruit"). Notice the quotations of former parts in later, *e.g.*, cxxiv. 19. Sometimes the metaphor takes up a whole poem, xix., xxii.-xxiii., xxv., xxxviii., xli., xlii., xliii., xlvi., liii., lviii., lxxxi., xcvi. [xcvii.], cxxi., but in such cases it is generally drawn out into a simile, as, *e.g.*, v., viii., xii., xiii., xvi., xx., xxxiv., xl., xlix., lx., lxii., lxiii., lxiv., lxvi., lxxiv., lxxxviii., xcvi. Similes, however, often occur in shorter passages, *e.g.*, iii. 15 ("like a vice of blood"); xxv. 6, lii. 13, xciv. 11 ("like a cloudless air"); civ. 9, cv. 11 ("like growth of time"); cxviii. 19 ("like glories"); cxx. 4 ("like Paul with beasts



cxiii. 7 ("like mist"). We may add that two of the poems (lxix. and ciii.) take the form of *Allegory*.

Very often a graphic effect is produced by the use of the "figures of contiguity," *autonomasia*, *synecdoche*, or *metonymy*—v. 5 ("heart and brain"); viii. 6 ("bower and hall"); ix. 7 ("mast"), 9, 10 ("air, perplex thy sliding keel"); x. 7 ("hands"); xv. 7 ("tower and tree"); xxi. 22 ("sacred dust"); xxxv. 12 ("the dust"); xxxiv. 8 ("lowly doors"); xl. 3, 4, xlv. 13 ("blood and breath"); l. 2 ("blood," "nerves"?); lviii. 7 ("clay"); lxviii. 13, lxxiii. 6 ("wreath"); lxxx. 3 ("dust"), 9 ("brain"); lxxxvii. 8 ("prophets"); lxxxviii. 9, xcii. 3 ("brain"); xciii. 7, xcix. 5 ("red"); cii. 3 ("roofs"); civ. 1 ("birth"); cxi. 3, cxvii. 1.

There is little or no attempt to produce literary effect by any of the more artificial devices, like *epigram* or *hyperbole*, which depend for effectiveness on surprise. Only one case of *irony* occurs (xc. 9-16), but then only as hypothetical. Perhaps the nearest approach to a "surprise effect" is produced in xiv. by

the distance of the apodosis from its protasis. In fact, almost the only artifice employed throughout the poem is that of arrangement, especially the "sonnet effect," giving the principal point of the poem in the last line or lines, as in—ii., iv., v., vi., xii., xiv., xix., xx., xxv., xxvii., xxviii., xxx., xxxiii., xxxvii., xxxix., xl., xli., xlii., xliii., xlv., xlviii., li., lvii., lviii., lx., lxi., lxiv., lxv., lxvi., lxviii., lxix., lxxix., lxxx., lxxxii., lxxxv., xc., xci., xcii., xcvi., c., ci., civ., cvi., cix., cx., cxiv., cxv., cxviii., cxxi., cxiii., cxxvi., cxxix., cxxx.

Leaving these isolated elements of style, and looking at the general effect of the poem on its formal side, we cannot but observe the general *grace* of the style: there is nothing that grates against the sense of refinement. Ideas of some grossness are clothed in graceful euphemisms, e.g., i. 11, 12 (wakes); xlv. 4 (birth); lxxxii. 3, 4 (worms); cix. 11, 12. Common and unpoetic ideas and images are clothed in poetic drapery, e.g., lxxviii. 11 [tableaux vivants]; lxxxvii. 40 [joining of eyebrows]; xcvi. 36 [fireworks]; cvii. 7 [nor' easter];

cxvii. 9-12 [hourglass, sundial, clock]; *Bridal Song*, 88 [champagne]. At times they are dignified by being applied to noble objects, xxxvi. 4 ["current coin"]; xl. 8 ["April showers"]; liii. 6 [sowing "wild oats." N.B. Rotation of crops!"]; lxxvii. 6, cxxvi. 12 [sentinel's watchword]. But throughout the even movement of thought and language, the apt use of metaphor and paraphrase give a quiet grace to the poem which must be felt by every reader.

But with all this there is conveyed likewise a sense of *power*—of power over the language as well as of powerful emotion. The unusual words, or uses of words enumerated above, all give strength to the verses in which they occur. And the sense throughout is very closely knit to the language: there is no waste of words, no rhetorical exuberance. It would be hard to find elsewhere a more condensed passage than xxvi. 11, 12, or a more pregnant one than l. 7, 8. Indeed, at times the condensation of thought and language often reaches to the verge of obscurity, *e.g.*, xv. 5; xvii. 15, 16; xxiv. 15, 16;

xxxii. 13-16; xxxix. 7-12; xli. 15, 16; lxiii. 11, 12; lxxvi. 15, 16; lxxviii. 19; xcv. 41-44; cv. 27, 28; cxi. 19; cxiii. 14.

[IB.] We may now turn from analysing the form of the poem to a consideration of its matter. And, first, we may attempt to piece together all we can learn from the poem itself as to its object, the "A. H. H.,"\* to whose memory the work is dedicated. His first name was Arthur [ix. 3, 17, lxxx. 2, lxxxix. 6], he was born in winter [cvii.], and he appears to have dwelt in London [vii. 2, "long unlovely street!"; cf. cxix. 3, "The city sleeps"]. He was at one of the Universities [lxxxvii.], probably Cambridge [*ibid.* 13, "gray flats"], and, if so, at Trinity College [*ibid.* 15, "long walk of limes"], where he was the leader of an intellectual clique [*ibid.* 29-31]. He then studied for the bar [lxxxix.

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\* It is of course well known that A. H. H. was Arthur Henry Hallam (eldest son of the historian), who was born Feb. 1, 1811, went to Trinity College, Cambridge, Oct. 1828, entered Inner Temple 1832, died at Vienna, Sept. 15, 1833, and was buried *inside* Clevedon Church, (Somerset), Jan. 3, 1834.

12], but died suddenly [lxxxv. 19] at Vienna [*ibid.* xcvi. 12] in the autumn [xxii. 10] of 1833 [*Inscription*, p. viii.] His body was brought by ship from Italy [ix. 1] and buried in England [xviii.] on the banks of the Severn, where it joins the Wye [xix.], *outside\** the church [ii. 1, xxi. 1, 2, xxxix. 1], though a tablet was placed inside [lxvii. 5]. He had shown great promise [lxxv. 3, 4, 15, 16, and *passim*]; was well read and a critic [cix. 3, 4], a powerful debater [*ibid.* 5, 6, *cf.* lxxxvii. 29-31], distinguished for his love of liberty [cix. 13-15], perfectly pure [*ibid.* 11, 12], yet neither prude [*ibid.* 10], nor pedant [*ibid.* 1, 2], graceful [*ibid.* 17] and wise [cxiv.], with a musical voice [lxxxvii. 34]—in short, a perfect gentleman [cxi.], who attracted all classes of men [cx.]. Of his personal appearance, we learn only that he had blue eyes, “azure orbit,” [lxxxvii. 38], and that his eyebrows joined [*ibid.* 39, 40]. He had studied Italian poetry [lxxxix.

\* The mistake is the poet's, not ours. Arthur H. Hallam is buried *inside* Clevedon Church. The point is of some importance, as will be seen further on.

24], philosophy and art [lxxxvii. 22], political economy [*ibid.* 23], and constitutional government [*ibid.* 24], and was intended for public life [cxiii. 9-12]. Of his particular views, we learn only that he had doubted and found faith [xcvi. 4-10], and that he considered that town life tended to destroy individuality [lxxxix. 39, 40]. Of his relations with his poet friend we know that they knew one another for four years and five autumns [xxii. 3, 10], *i.e.*, from the autumn of 1829, probably in Arthur's\* first term at Cambridge. He often visited the poet in his home [lxxxix. 5-8] in some flat country ["plain," ci. 10], hills [*ibid.* 24, c. 1], and travelled with him through France [lxxi. 4] and the Rhine [xcviii. 3]; he praised Vienna [*ibid.*] He became engaged to a sister of the poet [lxxxiv. 9-13, *cf.* *Bridal Song*, 6, 7]. The poet appears to have looked up to his friend with almost reverent devotion [ix. 20, xiii. 1-5, lvii. 11, 12], and he looked upon their communion as a "marriage of true minds," in which he was the

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\* Really Alfred's.

weaker or feminine element [*cf.* xcvi. and the frequent use of "widowed," ix. 18, xvii. 20, xl. x., lxxxv.].

*In Memoriam* describes the progress of the poet's grief for this dearly beloved friend. It tells of

A grief, then changed to something else

[lxxvii. 11, *cf.* xiii. 13, *et seq.*], changed by the lapse of years from grief to hope [*cf.* cxvii.].

The lapse of *time* is very carefully indicated by the poet. We have, first, the series of poems written in autumn, during the journey of the corse to its last home [ix.-xviii.]. Then comes Christmas [xxviii.-xxx.]. In lxxii. we have an anniversary of Arthur's death, and in [lxxviii.] another Christmas; lxxxiii. sings of the new year; xci., of the spring; xcv., of a summer. We then come to another anniversary of Arthur's death [xcix.], and then to another Christmas [civ.-cv.] and New Year [cvi.]. The poet leaves his home [c.-cii.]. Arthur's birthday (during winter) is commemorated in cvi., and spring comes again in cxv. The poet endeavours to

remind us of the lapse of time by the repetition of the same formula on many of these occasions [xxviii. 1—civ. 1, lxxii. 1—xcix.].

But the poet is still more powerful in making the development of *mood*. In the "time poems," enumerated above, we have this well marked. In the first Christmas (xxviii. 19) there is "sorrow touched with joy"; in the next, "a quiet sense of something lost" (lxxviii. 8), and the difference calls from the poet the wondering query :

O sorrow, then can sorrow wane?  
O grief, can grief be changed to less?

And in the last series of Christmas poems (civ.—vi.) we have a glorious hope of cvi. :  
"Ring out, wild bells, to the wild sky."

The first anniversary of the loss is addressed as :

Day, marked as with some hideous crime.  
lxxii. 18

The next is regarded more cheerfully :

Day, when I lost the flower of men ; . . .  
Who wakenest with thy balmy breath



To myriads on the genial earth,  
Memories of bridal or of birth

xcix. 4, 13-15.

And Arthur's birthday is kept in cvii. "with festal cheer" (21). In the opening of xxxviii. the poet feels his "prospect and horizon gone," whereas in cxv. his "regret becomes an April violet, and buds and blossoms like the rest" (18, 19, 20).

Thus in ii. the gloom of the yew is felt to be congenial, while in xxxix. its "gloom is kindled at the lips," although "it passes into gloom again" (ll. 11, 12). At first sleep brings a vague sense of uneasiness (iii.). Later, the mind recalls images of the past with some definiteness (lxvii.-lxxi.). In vii. the poet visits the house of his friend :

And ghastly thro' the drizzling rain  
On the bald street breaks the blank day.

[11, 12.]

In cxix., on revisiting it, the scene is more cheerful :

I smell the meadow in the street ;  
I hear a chirp of birds ; I see  
Betwixt the black fronts long-withdrawn  
A light-blue lane of early dawn.

Contrast the tone in which he speaks of sorrow in iii. :

And shall I take a thing so blind,  
Embrace her as my natural good,  
Or crush her, like a vice of blood,  
Upon the threshold of the mind ?

iii. 13-16.

with that in which he addresses sorrow in lx. :

O Sorrow, wilt thou rule my blood,  
Be sometimes lovely like a bride,  
And put thy harsher moods aside,  
If thou wilt have me wise and good ?

lx. 5-8.

Again, contrast xxvi., "Still onward winds the weary way," and its suggestion of suicide (13-16), with "the doubtful gleam of solace" of xxxvii., "With weary steps I loiter on."

Still more marked is the contrast between xiv. and xcii. In the former, the poet cannot realise his loss : if he were suddenly to see his friend alive he "should not feel it to be strange" (xiv. 20). But in xcii. :

If any vision should reveal  
Thy likeness, I might count it vain  
As but the canker of the brain. [1-2.]

The first sign of convalescence from the disease of sorrow undoubtedly consists in the determination not to keep oneself shut out from the friendly intercourse of one's fellow-men. This point is reached by the poet in lxvi., the middle poem of the book, and the centre of its development from grief to hope :

The shade by which my life was crost,  
Which makes a desert in the mind,  
*Has made me kindly with my kind.*

[5-7.]

Yet still "his right of loss is always there" (*ibid.* 16). The same note is struck, but with more firmness, in cviii. :

I will not shut me from my kind. . . . .  
I'll rather take what fruit may be  
Of sorrow under human skies :  
'Tis held that sorrow makes us wise  
Whatever wisdom sleep with thee.

[1, 13-16.]

From the first outburst of grief in i. 9 :  
"Let darkness keep her raven gloss !" and  
"the calm despair and wild unrest" of xv. 2,  
we pass to the "sorrow touched with joy" of xxviii., and the doubtful gleam of solace

in xxxviii. Although "half his life is left behind" (lvii.), the loss has made him kindly with his kind (lxvi.), and the poet makes "the low beginnings of content," in lxxxiv., until in lxxxvi. "a hundred spirits whisper 'peace,' " and his muse can no longer brood in sorrow, but—

The glory of the sum of things  
Will flash along the chords and go.

lxxxviii. 11, 12

The allegory of ciii. is the beginning of a new train of feeling: grief for the loss has changed into hope of reunion:

Yet less of sorrow lives in me  
For days of happy commune dead;  
Less yearning for the friendship fled,  
Than some strong bond that is to be.

cxvi. 13-16.

In cxvii. the poet recognises that this has been the effect of Time:

O days and hours, your work is this,  
To hold me from my proper place,  
A little while from his embrace,  
For fuller gain of after bliss.

This result has become so strengthened in cxix., that—

In my thoughts without a sigh  
I take the pressure of thine hand.

The change from grief to hope forms the subject of the beautiful metaphor, "Hesper Phosphor," of cxxi., and the poet recognises in cxxv. that "Hope had never lost her youth." Finally, in cxxix. hope is predominant :

Behold, I dream a dream of good  
And mingle all the world with thee.

I. B (1) b (γ). But beside the development of time and mood, the poet gives us in *In Memoriam* the development of his *thought* with reference to the problems raised by death. He informs his friend in lxxxv. 53-6 that—

The imaginative woe,  
That loved to handle spiritual strife,  
Diffused the shock thro' all my life,  
But in the present broke the blow—

and this spiritual strife is carried on throughout the poem. In vi. we have the first problem

connected with death—its *commonness*. But the poet concludes—

That loss is common would not make  
My own loss bitter, rather more.

And finds consolation only in the thought  
that loss implies love, and love consoles for loss.

'Tis better to have loved and lost,  
Than never to have loved at all.

In xxxi.—xxxvi. we have meditations on the state after death, ushered in by the concrete case of Lazarus. "That life shall live for evermore" [xxxiv.], concludes the poet, is proved by the fact of the moral chaos which would result if the opposite were true [xxxv.]. The laureate hints in xxxvi. that the doubtful question is solved by Revelation, which brings the consoling truth home to "lowly doors."

For Wisdom dealt with mortal powers,  
Where truth in closest words shall fail,  
When truth embodied in a tale  
Shall enter in at lowly doors.

Assuming immortality, the question arises as to the relations of the future to the present life

[xliii.–v.]. Death may be a trance, and at the Resurrection, life and love may resume, with larger intent, the traditions of the earthly life [xliii.]. Or if the spiritual life be like the earthly one, the spirit may forget the events of *the life before birth* [xliv.]. But perhaps there is no life before earthly birth, the object of life here being to give personality [xlv.]. Whichever of these solutions be the true one, the poet's soul shrinks from the Pantheistic solution that personality ceases altogether with death [xlvii.]. The same subject recurs under a different aspect in lx.–lxv., and is finally dismissed as a mystery in the imaginary colloquy of lxxxv. 79–92.

The existence of evil—the crux of metaphysics—then engages the poet's attention [liii.–lvi.]. At first the poet consoles himself with the thought that evil may be but incipient good, the sowing of wild oats [liii.], and he

Can but trust that good shall fall  
At last—far off—at last, to all,  
And every winter change to spring. [liv.]

But this hope is rudely shattered by the con-

sideration of waste in Nature [lv., lvi.], which leaves the solution dark and unsolved.

Behind the veil, behind the veil.

The same thought is resumed with more hopeful tone in cxviii. Creation is a continual struggle towards higher ends. The descent of man regarded from a moral point of view means the *Ascent of Man*. And thus man is "not wholly brain" [cxx.].

Not in vain,  
Like Paul with beasts, I fought with Death.

The poet then rises to the highest flights of thought. His heart convinces him of the existence of God [cxxiv.], and he sees in part

That all, as in some piece of art,  
Is toil coöperant to an end. [cxxviii.]

And the poet concludes with three mystical stanzas [cxxix.-cxxx.], that see Arthur "mixed" with God and Nature [cxxx. 11], and the *Introduction* sums up the whole thought of the poem in the conclusion that Love and He are one in Christ.



There is still another train of thought running through the earlier part of the poem—*apologetic*. The poet seems to feel it a sacrilege\* to put his grief into words [v.], but consoles himself with the thought that *he* would be pleased with the gift of verse [viii.]. And after all, it is but the milder moods of grief which find expression in verse [xix., xx.], and he defends himself with the remark :

I do but sing because I must,  
And pipe but as the linnets sing.

xxi. 23, 24.

This strain of apology is concluded in xxxviii., but in the preceding poem a new fear seizes the poet ; the themes he has ventured on are too holy to be discussed in verse [xxxvi.]. Here, as

\* Cf. Matthew Arnold.

One  
Who must have suffered takes his seat  
Upon the intellectual throne,  
And all his store of sad experience he  
Lays bare of wretched days.

*Scholar Gypsy.*

Query, was this intended for Tennyson ? it reads very much like it.

before, the defence lies in the fact that only the emotional aspects of the deep problems referred to are touched by the Muse.

Nor dare she trust a larger lay,  
 But rather loosens from the lip  
 Short swallow-flights of song, that dip  
 Their wings in tears, and skim away.

xlvi 13-16.

And this simile is carried a step further in xlix.: it is but the surface of his grief with which "the wings of song" come in contact.

Ay me, the sorrow deepens down,  
 Whose muffled motions blindly drown  
 The bases of my life in tears.

xlix. 14-16.

This line of thought culminates in the "Fame poems" [lxxiii.-vii.], where the poet, in referring to his friend's hopes of fame, touched upon the more delicate question of the absolute merit of his own utterances.

These mortal lullabies of pain  
 May bind a book, may line a box,  
 May serve to curl a maiden's locks.

lxxvii. 5-7.

But later on the poet is somewhat less modest in his estimate :

Ring out, ring out my mournful rhymes,  
But ring a fuller minstrel in.      cvi. 19, 20.

*i.e.*, first find something better.

We have touched incidentally upon most of the trains of thought which make up the compass of *In Memoriam*. To give, by way of formal analysis, any conception of the marvellous way in which they are interweaved and rounded into an exquisite work of art, is almost impossible.\* “Landscape” and “time” poems are interspersed amidst poems of communion and of thought, while moods, reflections, and apologies make the *parterre* still more diversified. The effect of the *ensemble* must depend, in large measure, on each individual,

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\* A very able analysis of the poem was composed by Robertson of Brighton and dedicated by *permission* to the author; this will serve to indicate the line of thought but in too much detail. Other analyses and paraphrases have been compiled by Rev. A. Gatty, J. F. Genung, and Miss E. R. Chapman.

Time and place	Motto	Apology	Reminiscence	Commonplace	Thought
Anniversary. ↑ Christmas. New Year. ↑			[ <i>Circumstance and change.</i> ] xcviii. Vienna. c.-ciii. Leaving home. cvi. New Year cvii. Birthday.] cviii. Return to the world. cix.-civ. What he was.	xcix. Anniversary. civ., v. Christmas. cvii. Birthday.]	
↑ Spring Arthur's home, lxvii. ↑		V. PROSPECT. cxv.-cxxx.	cxv., vi. Spring hopes. cxvii. Time's work, cxix. — cxviii. Materialism, cxx.	cxvi. Spring hopes. cxvii. Time's work, cxix. — cxviii. Materialism, cxx.	cxv. vi. Spring hopes. cxvii. Time's work, cxix. — cxviii. Materialism, cxx.
		cxvi. Star of dawn. — cxvii.-iv. Reunion. — cxv. Hope and grief. — cxvi.-viii. Love conquers doubt.	cxvi. Star of dawn. — cxvii.-iv. Reunion. — cxv. Hope and grief. — cxvi.-viii. Love conquers doubt.	cxvi. Star of dawn. — cxvii.-iv. Reunion. — cxv. Hope and grief. — cxvi.-viii. Love conquers doubt.	cxvi. Star of dawn. — cxvii.-iv. Reunion. — cxv. Hope and grief. — cxvi.-viii. Love conquers doubt.
		— cxxix.-cxxx. + <i>Introd.</i> Love and he are one in Christ—			



and all we can attempt to do is to give our own view of the complex movement and connection of the poem in as tangible form as possible. We may employ here the scientific aid of the graphic method, and give, on the opposite page, a *chart of In Memoriam*, with the intricate connection and relation of its parts, and invite the reader to attempt to classify his own conception of the poem in a somewhat similar way.

In this Chart I have brought all the poems comprising *In Memoriam* (excluding the *Bridal Song* at the end) into six main streams of thought—Time and Place, Moods, Thought and Communion, Reminiscences and Apologies. Of these, Time and Thought are supplementary to Mood and Communion respectively, Time forming the occasion for change of Mood, speculation being mainly concerned with the possibility of Communion. The apologetic rivulet is soon lost in the earlier part of the poem, and the stream of Reminiscences is the source whence all else is derived. So that in the final reduction, only two main elements exist in *In Memoriam*—the changes of Mood

from grief to Hope, and the slow alteration of complete severance into full Communion. The poem is thus essentially a lyric, dealing with one subject throughout, and dealing with that in its relation to the poet's own feelings. The impression of organic unity can only be obtained by earnest study of the poem, and careful tracing of its main lines of development.

These come into varied prominence in the different parts of the poem. In the section I have termed *Loss*, Time and Mood predominate: section II. is mainly devoted to Thought and Communion, section III. to the latter subject almost entirely. Section IV. is, in the main, the outpourings of the poet's imaginative memory of the friend he has lost, while the last section is an impassioned utterance of the hope of Communion which Time has raised in the poet's mood. The whole thought and feeling of the poem culminates in the mystic utterances of cxxix.—cxxx., with which should be read the introductory poem, which is in reality the grand finale of the symphony.

Before leaving the subject-matter of the poem, we may refer briefly to its Philosophy. *In Memoriam* bears evidence of deep and systematic thought on the speculative problems connected with death, and we cannot well omit a summary of the poet's conclusions. With regard to the *psychology* of the poem, Tennyson evidently holds the "common sense" view of the complete disparateness of mind and body [*cf.* xii. 7, 8, xciii. 4, and cxx. 2, 3, "I think we are not wholly brain"]. His analysis of sleep is singularly accurate: the sleeper differs from the man awake in the absence of will [iv. 15, lxx. 13], and in this resembles trance and madness [lxxi. 1.]. With regard to the relation of man and man, which is nowadays termed *sociology*, the poet recognises the sanctifying influence of custom [xxix., *cf. contra* cv. 19, 20], and the preponderating influence of the habitual life [cv. 13, 14]. He has not much faith in book knowledge (cxiv.), but looks rather to the influence of self-culture [cxxx. 9] to attain to the highest truths. Again, there is little confidence shown in revolutionary doc-



trines, whether social [cxxvii.] or speculative [cxxiv.].

The poet sketches his ideal of manhood in the imaginary picture he draws of his friend's character [cix.-cxiv.], and thus outlines his code of ethics.

In Metaphysics the poet's doctrines are mainly as follows:—We cannot *know* Absolute Being [*Introduction*, cxxxi. *passim*], neither by Natural Theology [cxxiv. 5, 6], nor metaphysics *ibid.* 8], only by the Practical Reason *ibid.* 16]. Though the teleological argument is thus implicitly rejected, the laureate believes that all is created for an end [liv., cxxviii. 23, 24]. In this connection xlv. is extremely interesting, and, so far as I know, an original contribution to metaphysics. Personality has its *raison d'être* in preparation for a future life.

This use may lie in blood and breath,  
Which else were fruitless of their due,  
Had man to learn himself anew  
Beyond the second birth of Death.

We have now exhausted all the outlines of topics which a poem like *In Memoriam*, taken

by itself, can present to the scientific student of literature. But there still remains one problem which can mainly be answered from the poem itself, and which gives many interesting results, besides affording useful preparation for similar problems in other literature. We know, from a comparison of the *variae lectiones*, that two of the poems [lix. and xxxix.] were composed after the poem was published, and we may hence conclude that the poems are not at present arranged in their chronological order. The problem consequently arises to determine the order in which the poems were written.

Certain of the poems have their dates already determined by allusions in their contents. Thus the series of poems ix.-xviii. must have been written in the winter of 1833. The poem numbered xxi. gives signs, on careful investigation, of having been written very late. "The latest moon" of line 20 must certainly be Neptune, the discovery of which by Professor Adams, substantiated September, 1846, created a great stir at the time. And the allusions in lines 15-16 are thus seen to be definitely applied

to the Chartist movement, which could not have had the poet's sympathy. Besides, we can better understand the poet's mistake in xxi. 1, 2, in referring to the grave as outside the church, if we assume a lapse of fifteen years. xxviii. to xxxi. must have been composed at Christmas, 1833 [*cf.* "last year," xxx. 16]. From a comparison of lviii., it would seem that *In Memoriam* was originally intended to cease with lvii. From the ninth and tenth lines of the *Bridal Song*, we conclude that it must have been written some time in the years 1840-1842, and lxxxv. evidently addressed to Tennyson's brother-in-law [*cf.* l. 5 with l. 1 of *Bridal Song*, and *cf.* lxxxv. 102, *brother-hands*], must consequently have been written shortly before. The allusions in cxxvii. 6, 7, to the three French Revolutions place its date between 1848 and 1849, and cxxvi. was evidently written at the same time.

Other poems carry the evidence of their date. If our knowledge of the poet's life is more complete when the poet's biography comes to be written, we shall then be able to tell to whom were addressed lxvi., xcvi. and xcvi. ; to which

of the poet's brother's lxxix. was addressed (probably Charles), and when the poet visited Cambridge [lxxvii.], and left his ancestral home [c.-ciii.].\*

With regard to the remainder of the poems, all is conjecture. It would appear from lxxv. that the poet originally intended not to describe his friend's character, and that therefore cix.—cxiv. are late. The mystic tone of ii. agrees more with the last poems of the book, which again probably coincides in time with the *Introduction*, written in 1849; vi. and vii. bear traces of an early date, immediately after Arthur's death. The poems dealing with the problems of Natural Selection [lv., lvi., cxviii., cxx.] may have been due to the quasi-Darwinian discussion raised by *The Vestiges of the Natural History of Creation*, first published in 1844. The conclusion of cxviii., in particular, is definitely anti-Darwinian, and unless we suppose the poet to be a prophet we must assume

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\* According to Dyke's *Poetry of Tennyson*, this was in 1835.

that those parts of the poem which deal definitely with the subject were due to some extraneous influence, probably the book above mentioned. It is worth while remarking that liv. seems to have been written *earlier* than lv. and lvi., which leave in doubt that which liv. is confident of. Observe, too, the quotations from liv., in cxxiv. 19, and the direct allusions to works of the Bridgewater Treatise type in cxxiv. 5, 6 ; cxiii. may have been written in or about 1848 if the allusion in l. 13 is definitely to Chartism, and if so, cix.—cxiv. must be dated at that time. From the last lines of i. and iv., we could conclude that these sections of the poem were written later than xxvii., to which they evidently refer.

So far for the information which careful study will enable to obtain from the poem itself. But for a complete scientific study of a poem, we must employ the comparative as well as the analytic method, and although it is wandering somewhat from our direct object, we may complete our study of *In Memoriam* by sketching the main topics which remain to be treated by the comparative method.

In the first place, we should have to compare the poet's utterances here with those in his other poems, both as regards Form, for which the published Concordance would be sufficient guide, and with greater benefit as regards matter. The beautiful poem, "Break, break, break," gathers new significance if we connect it with the A. H. H. of *In Memoriam*, as we would feel inclined to do on comparing "But oh! for the touch of a vanished hand" with "A hand that can be clasped no more," vii. 5. The allusions to suicide [xxvi, xxxiv.], would naturally send us to the poet's *Two Voices*, whence we might get the parallelism of "As dying Nature's earth and lime" [cxviii. 4] with

Before the little ducts began  
To feed the bones with lime.

*Two Voices*, 326.

and find again a reference to Platonic ἀνάμνησις [cf. xliv. 3].

The mystery of personality still interests the poet as much as it did when he wrote

xlv. Cf. *Nineteenth Century*, May, 1880, *De Profundis* :

But this main miracle that thou art thou,  
With power on thine own act and on the world.

The last four lines of lxxxviii. recall *Locksley Hall* :

Love took up the harp of life, and smote on all the  
chords with might.

Again, in xciii., the lines

But he, the Spirit himself, may come  
Where all the nerve of sense is numb ;  
Spirit to Spirit, Ghost to Ghost,

recall the similar query in *Aylmer's Field* :

Star to star vibrates light : may soul to soul  
Strike through a finer element of her own  
So from afar touch as at once ?

The glorious doctrine of Progress preached in  
cxviii. forms a fine commentary on the passage  
in *Morte d'Arthur* :

The old order changeth giving place to new  
And God fulfils himself in various ways.

*Cf.*, too, *Introduction*, 25-8, *Love thou thy land*, and *ciii.*, and *Passing of Arthur* :

Lest one good custom should corrupt the world.

But even more interesting than the light thrown upon *In Memoriam* by Tennyson's other works, is that shed by a comparison with his predecessors.\* And, first, with regard to his poetic position in the development of English poetry, we find many a trace of the influence of Keats [*cf.* xxxiv. 16, and *Ode to Nightingale*, 56] ; Wordsworth [xliv. 34 and *Intimations*] ; Gray [*cf.* xxvi. 1, and *Elegy*, 3, and xcv. 18, and *Elegy*, 4] ; Milton [lxxii. 12, and *Lycidas*, 78 ; lxxxiii. 9-12, and *Lycidas*, 142-151, lxxxiv. 37 ; xii. 1-2, and *Sonnet to Deceased Wife*] ; Shakesperian [*Sonnets*, *passim*, and *cf.* vi. 16 and R. III. i. 3] ; x. 18. *Cf.* Full fathom five thy father lies,

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\* *Cf.* *A new Study of Tennyson*, by 'J. C. C.' in *Cornhill Magazine* for Jan. 1883, since reprinted in Mr. Collins' *Illustrations of Tennyson*; *cf.* also *Tennysoniana*, c. vi. Some of the parallelisms of the former are merely curiosities of literature.



*Tempest*; xviii. 4; *Hamlet*, v. i. 263; as well as of Shelley [*cf.* xxxv. 9, and "homeless streams," *Alastor*, xliii. 3, "interastral," *cf.* "interlunar," *Ariel to Miranda*, 24, lxviii. 2, 3, and *Queen Mab*, 1. The influence of the Bible is strong, and especially of St. John, in xxxi., xxxii., xxxvi. 9; and *cf.* "Peace and goodwill" (old reading), xxviii. 15, 16, with Luke ii. 14.

The friend of Arthur Hallam must have been an early lover of the Italian poets [*cf.* lxxxix. 24], and we should expect to find traces of their influences, especially of Petrarch [lxxvi. and *II Rime*, lxxxii., lxxvi. 13-16, and *ibid.*, xxv., lxxxv. 69-76; *Le Rime*, Sonnet xi.] and Dante [lxxvi., *cf.* *Purgat.* xi. 91-106, lxxxviii. *cf.* Sonnet xxv.]. When we go back to the classics we find traces of Horace [ix. *cf.* Odes I. 3, xxxv. 9, Odes II. 20, lxxxix. 8, cvii. 17, *cf.* I. ix. 5; *cf.* III. 29, 12]; Virgil [lxxv. 12], and Persius [xviii. 4, *cf.* i. 39, lii. 4; *cf.* i. 104]; Homer [lxxxv. 85], Pindar [lxxv. 11, *cf.* *Pyth.*, iv. 15]; Sophocles [lxx. 8, *cf.* *Æd. Tyr.*]; and Bion [cv. 5-8, *cf.* III. 100-105].

While on this point, we may ask who it is

Who sings  
To one clear harp in divers tone [l. 1-2],

the only poet besides Shakespeare and Homer referred to in the poem. It has been said to be Longfellow (see his *Ladder of St. Augustine*), but it is generally understood that the poet referred to Goethe, and if so, we may perhaps trace an allusion to the Witches' Sabbath in *Faust*.

But we have still another point which requires elucidation by the comparative method. A philosophic poem must be connected with the history of philosophy. 'The final conclusion of the poem—

We have but faith: we cannot know,  
For knowledge is of things we see—

is decidedly Kantian: experience cannot transcend phenomena. There can be only one source through which an Englishman between 1830 and 1840 could have obtained any knowledge of Kant worthy the name. We have, therefore, the influence of Coleridge on the

philosophy of the poem, and may recognise in cxiv. his celebrated distinction between Reason and Understanding, translated by the poet into language "understanded of the vulgar," and cannot attribute it (with Mr. Collins) to the poor lines of Cowper, *Task*, vi. 88, 99. We must remember, too, that these lines were written in the days of Lord Brougham and the Society for Propagating Useful Knowledge, and express the poet's distrust in that panacea for the ills that flesh is heir to. To Coleridge's influence is to be attributed the poet's hatred of materialism [cxx.], notwithstanding his evident sympathy for science. And from the same source is derived the little reliance placed on the Paleyism of the Bridgewater Treatise [cxxiv.].

If we may venture still farther on the wide waters of conjecture, the influence of Coleridge was transmitted to Tennyson through John Sterling and Frederick Denison Maurice (? the "J. S." and "F. D. M." to whom two of his other poems are dedicated). The theology of the poem is undoubtedly that of the Broad Church, and breathes the ardour of its earliest

advocates. We must thus contrast Tennyson,  
who

fought his doubts . . . .

To find a stronger faith his own [xcvi.],

with Clough and M. Arnold, for whom

The past is out of date

The future not yet born ;

*Obermann once more.*

and still more strongly with George Eliot, who  
accepts the Darwinisms which Tennyson denies,  
and repudiates the teleology which supports his  
faith.\* At several points in the poem, the two  
teachers come into direct conflict.

If Death were seen

At first as Death, Love had not been

[xxxv. 18, 19].

sings the Laureate. But when the children of

* Tennyson	}	Old Faith.
and Browning.	}	Sceptical of New.
Clough	}	Sceptical of Both.
and Arnold.	}	"Centre of Indifference."
George Eliot	}	New Faith.
and Swinburne.	}	Sceptical of Old.

Cain in George Eliot's fine poem first learnt death,

The last parting now began to send  
Diffused dread through loved and wedded bliss,  
Thrilling them into finer tenderness.

*Legend of Jubal.*

Again, the poet declares

That each who seems a separate whole  
..... should fall,  
Remerging in the general Soul  
Is faith as vague as all unsweet

(though it could scarcely be vaguer than cxxix. - cxxxi.) And yet that is George Eliot's faith ; her Jubal dies,

Quitting mortality, a quenched sun-wave  
The all-creating Presence for his grave.

Finally, the comparative historical method would have to treat of the *influence* of *In Memoriam* on subsequent art and thought. That it has been translated into Latin and German is at least some sign of the loving study given to it. That it has formed the text-book of the Broad Church school—Robertson, Farrar, Haweis—one of whom has composed

an Analysis of it, is at least proof of influence on theological thought. And that it has had numerous monographs devoted to it within thirty years of its publication attests to its enduring popularity, not to mention the many passages which have become household words.

I have now sketched in outline the principal topics which a scientific study of *In Memoriam* would direct attention to. And I contend that such a study as this, if followed carefully or carried out independently in fuller detail, will lead to a more thorough knowledge, and so to a more earnest enjoyment than any æsthetic writing about, or rather round about, the poem. I need scarcely add that such a presentation of the study as is here before the reader cannot claim to be as readable or interesting, *an und für sich*, as the more æsthetic mode of criticism. But to those who wish to study the poem itself, the careful examination of its form of contents, of which an outline is here presented, is the only method.

Nor is it alone to poetry that the scientific method of literary analysis may be applied.

Fiction may be studied, and often deserves to be studied, with as anxious care as poetry. Anyone who knows the half-serious, half-comic examination paper on *Pickwick* at the end of *Fly Leaves* by C. S. C. (it was actually set at Christ's College), will know that a novel of Dickens may demand as much accuracy of knowledge and ingenuity of conjectural scholarship as a play of Æschylus. Unfortunately, our taste gets so vitiated by the cursory reading of trumpery three-volume "novels without novelty," that we cannot devote such minute attention to the masterpieces of English fiction, which, next to our poetry, form the chief glory of English literature.

## APPENDIX

### IMPERFECT RHYMES IN "IN MEMORIAM"

THE following list contains all the imperfect rhymes I have observed in *In Memoriam*. I have classified them *supra*, pp. 41 *seq.*, but give them here in the order in which they occur in the book.

<i>Introd.</i> , 1, 4. love—prove	xi. 6, 7. furze—
6, 7. brute—foot	gossamers
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